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April

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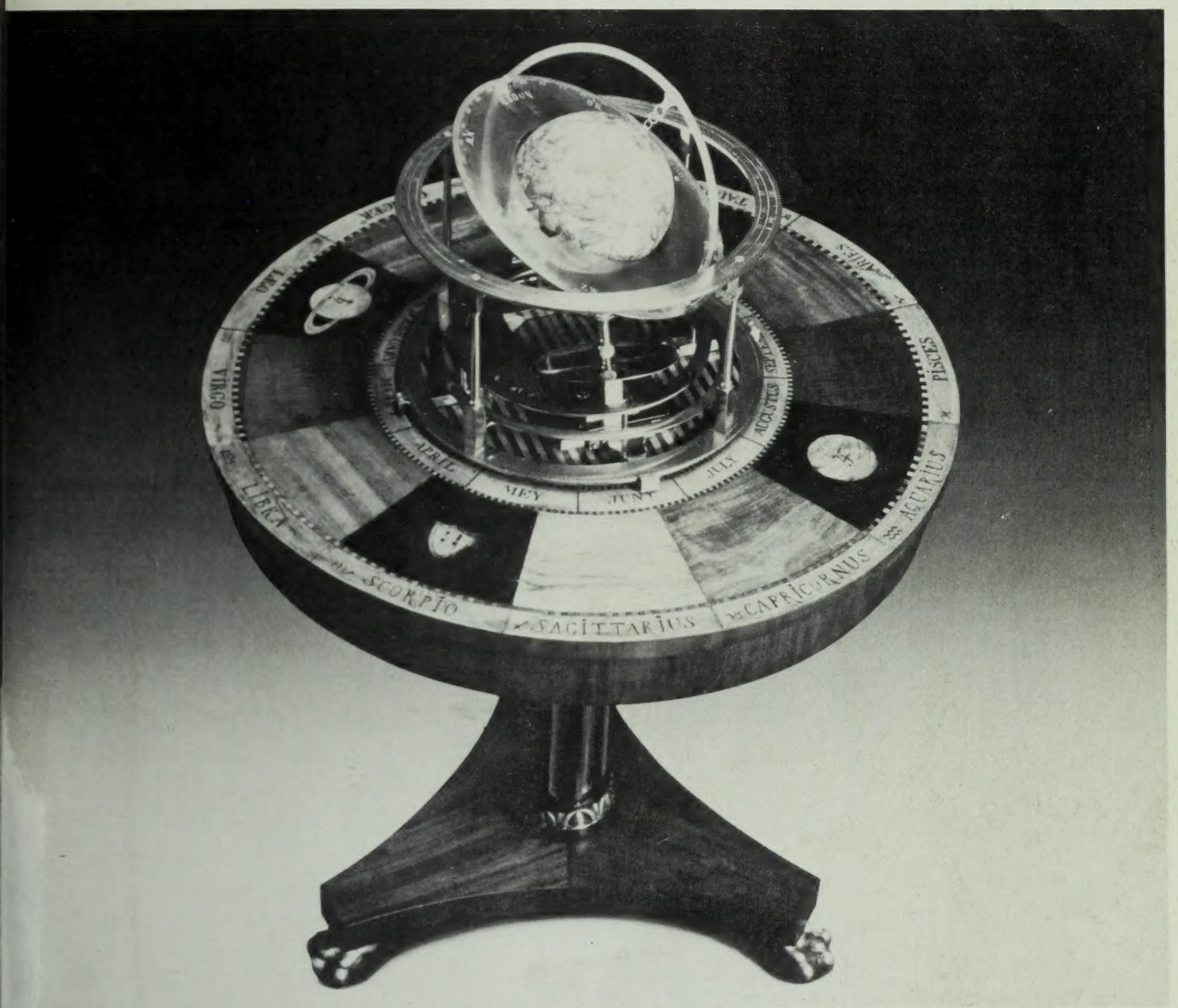
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# TABLE OF CONTENTS

**April 1985**

ARCHITECTURAL DIGEST



COVER: Ambassador Millicent Fenwick, at the entrance to her New Jersey home. Photography by Harry Benson. See page 190.


12 **Letters from Readers**

20 **People Are the Issue**

34 **Guest Speaker: Lesley Blanch**
The Joys of Comfort

48 **Russell Lynes Observes**
Mr. Church Goes to Washington

60 **Jean Negulesco**
Armand Deutsch's Homage to a Bon Vivant in Hollywood

74 **Artist's Dialogue**
The Pulse of Reality—Berenice Abbott

86 **Design Dialogue: Jacques Grange**
Parisian Elegance

94 **For Collectors**
Old Master Prints—Favorable Impressions

112 **In the Showrooms**
J. Robert Scott—Bold Textures of a New Space

122 **Travel Notes: Stanley Tigerman**
Vienna, Severe and Sensuous

254 **Art Notebook**
A Contemporary Vision—Leo Castelli

264 **Designed for Reading**
The Artist's Realm—Room for Imagination

270 **Reader's Directory**


## INTERIOR DESIGN


134 **Glowing Reflections**
The Polish of Luxury in New York's Trump Tower
Interior Design by Steve Chase
Text by Peter Carlsen/Photography by Jaime Ardiles-Arce

146 **Of Heart and Hand**
Laughlin and Jennifer Phillips's Georgetown Residence
Text by Charlotte Curtis/Photography by Peter Vitale

170 **New Routines for an Old Favorite**
Bob and Ginnie Newhart's Convivial Bel-Air Home
Interior Design by Phyllis Rowen Sugarman, ISID
Text by Steven M. L. Aronson/Photography by Russell MacMasters

182 **Romantic Saga**
The Home of John and Danielle Steel Traina
Text by Danielle Steel Traina/Photography by Russell MacMasters

198 **Evocations of an Empire**
In Tune with Times Past at the Sherman House
Interior Design by William Gaylord, ASID
Text by Howard Junker/Photography by Russell MacMasters

214 **Cultural Exchange**
Artful Ensemble in a New York Townhouse
Architecture and Interior Design by Edward F. Knowles, AIA
Text by Carter Ratcliff/Photography by Peter Vitale


## ART AND ANTIQUES


176 **Art: Grand Concepts in Design**
Delineating Furniture and Ornament
Text by James S. Wamsley

220 **Antiques: Natural Wonders**
Curiosities from Princely Art Cabinets
Text by John A. Cuadrado


## SPECIAL FEATURES


156 **Architectural Digest Visits: Robert Joffrey**
Text by John Gruen/Photography by Chris Callis

164 **Gardens: In the Royal Domain**
Lord Drogheda's Tranquil Windsor Landscape
Text by George Plumptre/Photography by Derry Moore

190 **Profiles: Ambassador Millicent Fenwick**
Text by Elizabeth Janeway/Photography by Harry Benson

206 **Architecture: Shope Reno Wharton**
Text by C. D. B. Bryan/Photography by Peter Aaron

226 **Historic Houses: Carl Sandburg's Mountain Years**
A Million Acres of Sky
Text by Paula Steichen/Photography by Oberto Gili



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16'6" x 10' circa 1870



**Tabriz** (partial view)
16'6" x 11' circa 1860



**Serapi** (partial view)
14' x 11'5" circa 1870

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**Oushak** (partial view)
13' x 9'3" circa 1890



**Amirtsar** (partial view)
12'3" x 9' circa 1890



**Isfahan**
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**Silk Heriz**
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**Bijar**
6'10" x 4'7" circa 1890

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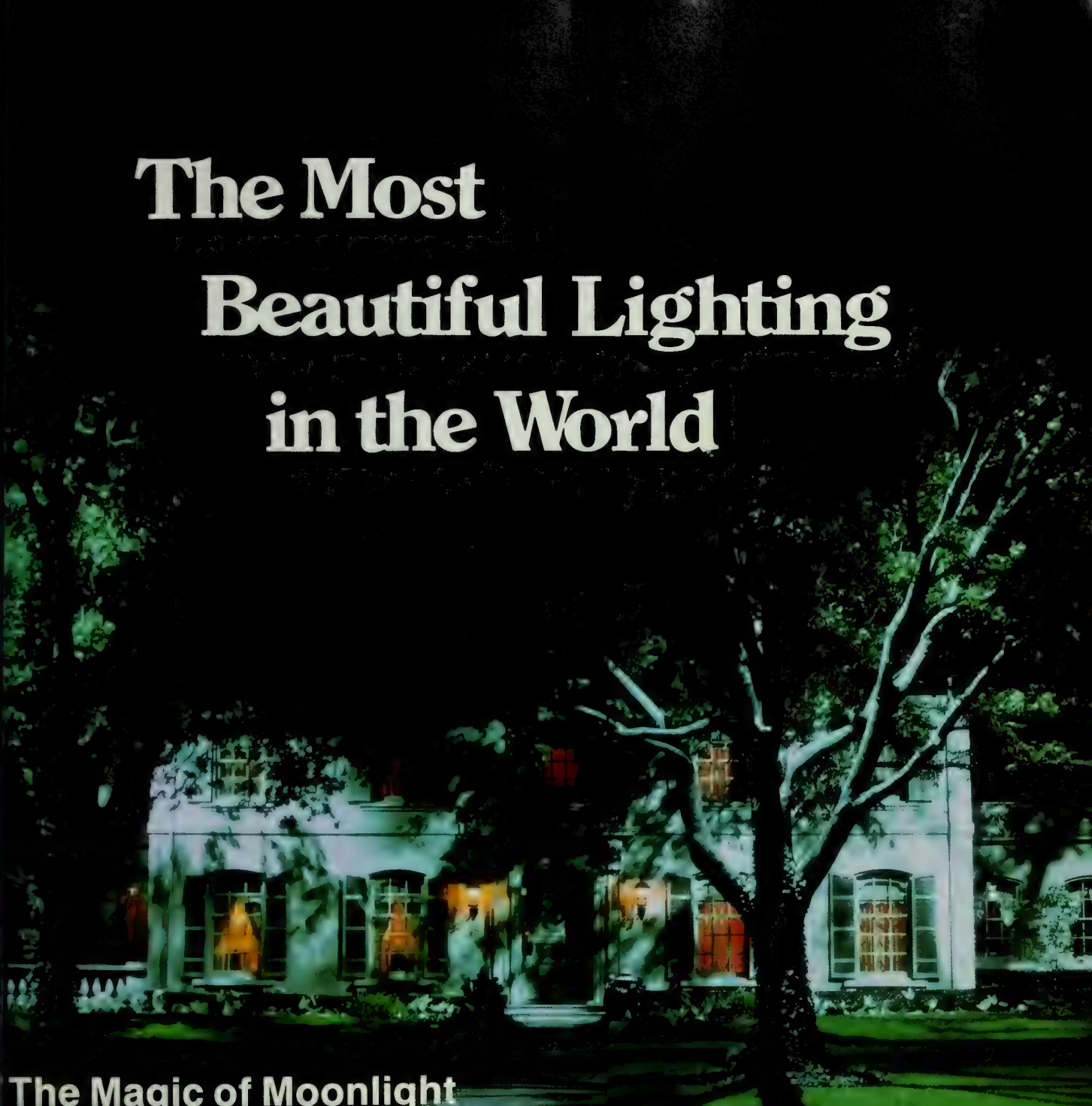
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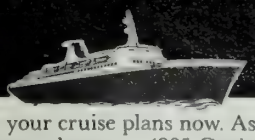


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# LETTERS FROM READERS

*The editors invite your comments, suggestions and criticisms.*
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The cover of the December issue and the accompanying article, "Memories of Childhood," were most refreshing and timely. Not only did the feature bring back cherished "simple" days, but it also placed in focus the need to look back and remember a precious time of our lives that we seem to forget in this age of high achievement and professional drive.

*Francis H. Repke*
*Boca Raton, Florida*

I was somewhat puzzled by "Notes by Marguerite Littman" in the December issue. Although it was very amusing to see the imaginative embellishments used to transform the various objects, I truly can't imagine wrapping my television set in colorful chintz. This seemed a frivolous topic for you. I must say, however, that I was pleased by the use of quotations in the text. A very nice touch.

*Roger Dalworthy*
*Tucson, Arizona*

Reading Marguerite Littman's artful thoughts was really quite entertaining. I was amazed by the humor and practicality of the various means used to elevate each object from mundane household necessity to objet d'art.

*Elizabeth Conrad*
*Victoria, British Columbia*

The "Architecture" feature in the December issue, on Paul Segal Associates, was a welcome return to a more traditional focus for modern designs. Avant-garde interpretations of space and form are fine for aesthetes and drawing boards, but I think they are sadly incompatible with the needs and comforts of day-to-day living. Mr. Segal recognized this, and has created a house with a pervading sense of human lives and, as the text says, "houseness."

*Marilou Jastrow*
*Bismarck, North Dakota*

The Paul Segal Associates design left me longing for the very "orthodox modernism" that the text tells us is on the wane. As an architecture student, I find that the manipulation of living spaces is one of the most exciting things about the field. Experimenting with the cultural symbols that shape our conscious and unconscious needs is the true creative power that the architect wields. There is no more elemental communication than the architectural forms we live in, and I feel it is crucial that we continually question the culturally imposed "necessities" of our lives. I appreciate seeing this questioning in your publication, and look forward to more such flights of fancy.

*William F. Franklin*
*New Haven, Connecticut*

"The Lure of Chassy" (December 1984) was an enticing sampling of the work of Frédérique Tison, but I would have loved to see more of her tapestries. The one completed piece shown was exquisite, and I was eager to learn more of her efforts to resurrect and preserve her method of weaving. It would also have been intriguing and informative to see additional works in progress.

*Dianna Marie Copeland*
*Seattle, Washington*

Seeing again the wooded, grassy curves of the Morvan hills ("The Lure of Chassy," December 1984), I was returned to the France of my younger days. What a lovely feature to include in your pages. The scenes of Mme Tison enjoying her animals and the countryside illuminated the text and evoked the real spirit of Burgundy.

*Marie Fontaine*
*Boston, Massachusetts*

Although I enjoy seeing contemporary interiors in your pages, especially when they encompass the

*continued on page 14*




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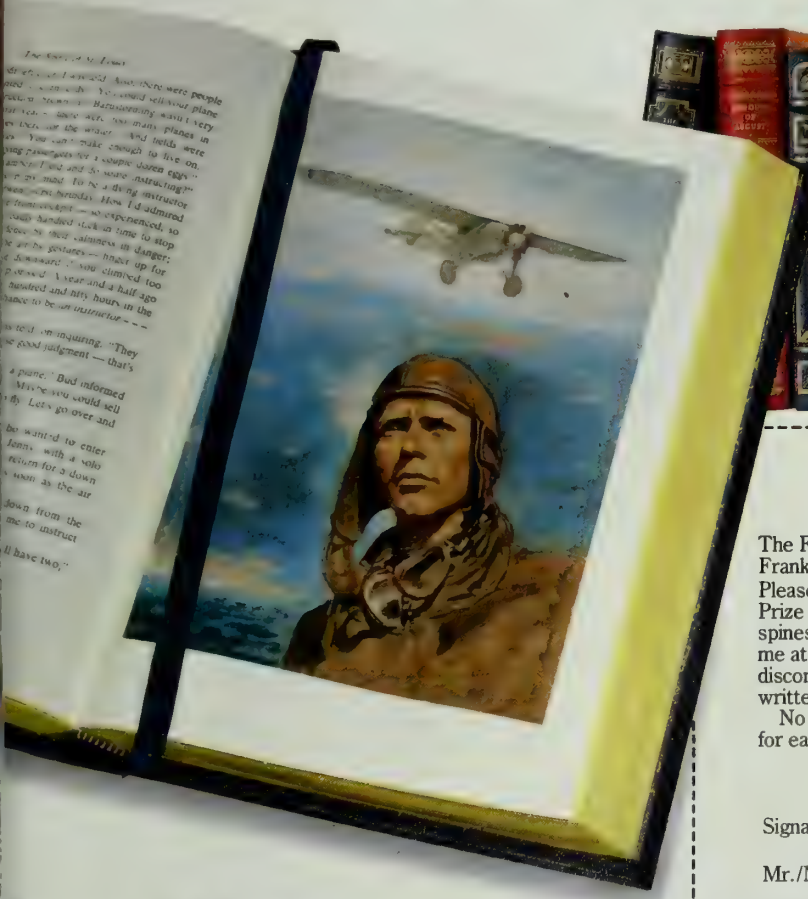
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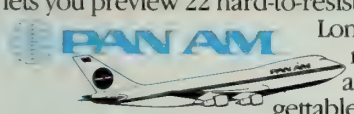
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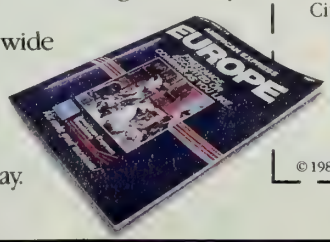



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JOHN BRYSON

*She was one of the best. Interior designer. Wife. Mother. Contributor to the arts. A great beauty. A loyal friend. When we first met she was doing a house for herself, her husband, David, and sons, on their working ranch near Los Angeles. It became the cover feature in June 1980. Later, when she and her husband bought an estate in Bel-Air, she wondered, "Can I do it?" She did, and it was widely acknowledged as one of the most beautiful homes in California. Colorful. Warm. Comfortable. Filled with art. It reflected her happiness. Next she did a huge lodge in Kannapolis, North Carolina, in connection with a business owned by her husband. Her next project was the Hay-Adams Hotel in Washington, D.C., purchased by David, who quite correctly considered her the professional peer of any interior designer. It was a major project. But she no longer needed assurance. She knew she could do it. And she did. It was the only American work shown in our first all-international issue, January 1985. It was the month Gabriele Murdock died.*

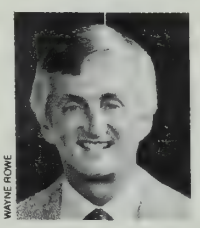

Gabriele Murdock

Paige Rense

*Editor-in-Chief*

**Glowing Reflections**

"It's everything I don't usually do," says Steve Chase of the extravagantly mirrored, openly opulent Trump Tower apartment we show in this issue. Clients who hail from the Midwest inspired a particular design decision for the apartment: "I thought it would be fun to juxtapose a few pieces of western art and have a single rather down-home note in all the grandeur." Designing the New York pied-à-terre was "an aesthetic and philosophical vacation" for the confirmed Californian, whose recent projects have also taken him to France, Germany, Mexico and Singapore. But he's back on home ground now, with a collaboration on the Bob Hope Cultural Center in Palm Desert in the works. "Frankly, it's good to be focusing on the Palm Springs area again. I believe in being involved as much as possible with local crafts and traditions—if you're lucky enough to find anything that survives the increasing homogenization of this world." *See page 134.*


WAYNE ROWE

Steve Chase


DERRY MOORE


DERRY MOORE

Laughlin Phillips

Jennifer Phillips

**Of Hand and Heart**

Like most couples, Laughlin and Jennifer Phillips were drawn together by a common interest—in their case, by the rather uncommon one of fly fishing. But since then, other of their shared interests have taken center stage. Their Georgetown home, for instance, has been painstakingly transformed to exemplify their mutual devotion to quality—quality in the fine arts and in the crafts, especially the products of the Arts and Crafts Movement. Laughlin Phillips, who co-founded and edited *The Washingtonian*, one of the first successful city magazines, now directs Washington's prestigious Phillips Collection. (A current show is "Appreciations: John Marin," through May 26; "Pioneers of American Modernism" begins June 8.) Political insiders in the most political of American cities, the Phillipses have organized their home to accommodate scintillating dinner parties where the issues of the day—in politics and the arts—are heatedly debated. *See page 146.*

*continued on page 24*

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# RALPH LAUREN

*continued from page 20*

**Architectural Digest Visits:**
**Robert Joffrey**

From its humble beginnings—six dancers driving off to one-night stands in a borrowed station wagon—the Joffrey Ballet has grown into a world-renowned company with homes in New York City and Los Angeles. Founder Robert Joffrey, who at first did not tour with the group because he was busy teaching to keep it solvent, says, "In L.A. the company has grandeur—we're part of a great theater, a great orchestra, a great chorus. In New York we're part of a great city, but because we started there, it's homier." His own home is a Greenwich Village duplex apartment overflowing with dance memorabilia and personal treasures. Both the home and the man fully express the dictum he has evolved about his best dancers: "The Joffrey dancer is one who is not afraid to take risks. Dancers must allow themselves the confidence to do something out of the ordinary." *See page 156.*


CHRIS CALLIS

Robert Joffrey

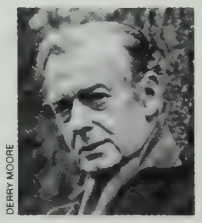



STEPHANIE HEYMAN

Ginnie Newhart
Bob Newhart
Phyllis Rowen Sugarman

**Gardens:**
**In the Royal Domain**

Knight of the Garter and Knight Commander of the Order of the British Empire, Lord Drogheda has enjoyed a long and distinguished career in newspaper publishing—as well as being the father of our photographer and editor-at-large Derry Moore. The garden surrounding Parkside House is entirely the earl's creation, and has slowly but steadily expanded over the years to fill the entire property, despite the fact that his London commitments allow for only short stays. One of Lord Drogheda's main objectives has been to give the garden something of beauty and interest throughout the flowering seasons. As he remarks, "If you are able to see your garden only on an irregular basis, even one thing to look forward to, such as some brave early snowdrops breaking through February snow, is heartening. It gives continuity to the visits." *See page 164.*


DERRY MOORE

Lord Drogheda


MARCY MALOY

John A. Traina, Jr.
Danielle Steel Traina

**New Routines for an Old Favorite**

There are two familiar faces in this story: Bob Newhart himself, naturally, and his house—which we first featured in our November/December 1974 issue. But since then, nearly a dozen rooms have been added or enlarged, while Ginnie Newhart and designer Phyllis Rowen Sugarman have rethought and redefined the interiors. The exterior has a fairytale quality—"We're always being contacted by people wanting the plans," Ginnie Newhart reports—but inside, comfort is the key word. "I decided a while ago that I wanted a different look for the house. What I wanted to do was clean everything out and simplify our lives as best I could. We were ready for that." As for the comedian's preferred areas in his refurbished domain, he offers: "Most of the good ideas or routines are conceived in the bathroom. There's nothing to distract you." *See page 170.*

**Romantic Saga**

A vast Victorian house might be the setting for one of Danielle Steel Traina's best-selling novels—she's published seventeen since 1972. But instead, the mansion's the setting for her happy home life. When she married John A. Traina, Jr., whose business interests extend from vineyards to shipping to travel, she gained a home as well as a husband—but chose to remodel only the former. "Early on," she recounts, "we decided to keep the main floor very formal, and let the mood become more relaxed on the second and third floors." The home has since been the scene of many gatherings of family and friends—including a celebration for Mr. Traina's father's ninetieth birthday. Surprisingly, for a home filled with children and activity, the upstairs living room—done entirely in white—has become a family favorite. "And despite a few bouts with chocolate bars and spilled Cokes, the room has survived it all," says Mrs. Traina fondly. *See page 182.*

*continued on page 28*



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# The 700 Series Wagon by Volvo.

*continued from page 24*

**Profiles:**
**Ambassador Millicent Fenwick**

Millicent Fenwick's surprising political odyssey began with an upbringing rather like that of a Henry James heroine, comfortable and cloistered. But straitened circumstances soon led her to a lasting acquaintance with hard work and an active sympathy for the sufferings of others. Years after leaving Foxcroft School at age fifteen, to accompany her diplomat father to Spain, she found herself without a high school diploma at a time when she needed one most—to get a job to support her young family. Today, with her characteristic blend of common sense and compassion, the former congresswoman and current United Nations ambassador says, "You know, that turned out to be very useful in the end. In my New Jersey civil rights work, I was able to tell young people about my own experience in not getting a job. 'You stay in school,' I said to them. 'You must finish!' *See page 190.*

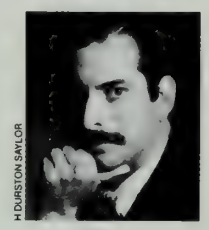



Ambassador Millicent Fenwick










Allan Palmer Shope
Robert S. Reno
Bernard Mapes Wharton

**Evocations of an Empire**

Sherman House, built in 1876, survived the great San Francisco earthquake—but it almost did not survive twentieth-century indifference. Now the four-and-a-half-story Victorian residence has been reborn as a small luxury hotel, thanks to the efforts of owners Manou and Vesta Mobedshahi and designer William Gaylord. It took eleven months, with an average of sixty workers on the job each day, but the results speak for themselves. Mr. and Mrs. Mobedshahi, who were married just before the renovations began, took "a one-day honeymoon" and returned immediately to supervise the construction work. While the Mobedshahis are relatively new to the city, William Gaylord is a veteran resident—who, incidentally, took on another responsibility during the course of this project: He was named an arts commissioner of San Francisco. This month's design marks his tenth appearance in our pages. *See page 28.*



William Gaylord

**Architecture:**
**Shope Reno Wharton**

Craftsmanship is a major issue for the young architects who designed the hilltop Connecticut house we show this month. "Most buildings today are the result of architects having to choose pre-made materials—pre-made windows, doors, kitchen cabinets, flooring," says Allan Shope. "But in our work, practically everything is a 'built' object." Concurs partner Bernard Wharton, "Despite our youth, we'd like to be thought of as old masters, old craftsmen, people from the past who like to design everything." One element of their design—the covered swimming lane for daily exercise—posed special structural problems, but ended up especially pleasing the owners and their two daughters. Says the wife enthusiastically: "When I'm swimming in that pool in January and the snow is falling, it feels great and I feel great!" *See page 206.*

**Cultural Exchanges**

Architect Edward Knowles is no stranger to transformations—one of his most celebrated projects involved turning an old police stable into a residence/studio for artist Lowell Nesbitt (see *Architectural Digest*, April 1977). A collector's circa 1850 Manhattan townhouse provided another sort of challenge: creating an elegant setting that would not overpower the art. Says the architect of his solution, "There's a sense of economy here that allows everything in the collection to talk directly to everything else." This dialogue across space and time was equally important to the collector, a thoughtful man, wary of cultural chauvinism, who has assembled pieces from all over the world that speak the same language of line. "I've been collecting with a passion since I was three," he says. "The only difference now is that I get involved with the scholarship in every field I enter." Among the fruits of his study are a Cheyenne painting and a masterwork by Frans Snyders. *See page 214.*□




Edward F. Knowles

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## The Joys of Comfort

IT HAS BEEN SAID (and it is a point of view still held by some) that to seek comfort, physical or moral, is a sign of weakness, an inability to take life's rough with the smooth. "All strange and terrible events are welcome, but comforts we despise" runs a heroic line from Shakespeare with which, as an unrepentant hedonist, I cannot agree. To cultivate comfort, to offer it to others, seems to me a very proper endeavor.

Comfort has been defined as that stealthy thing which enters our lives as our slave, and becomes our master. The dictionary defines it as "well-being, ease." Comfort is not necessarily luxury, nor is luxury necessarily comfortable. (Sometimes quite the contrary.) It takes many forms, shifting according to climate, century and environment; according to personal taste and the dictates of fashion.

Since heat and cold represent the two basic poles of comfort, their control has always been man's preoccupation as he seeks shade or warmth. Once, the dwellers in the jungle knew comfort in terms of a nakedness—alas!—ultimately overcome by missionary clothing. For Slav serfs, comfort was probably seen as one of those high stone stoves upon which they climbed to snore away their miseries through the long icy nights. Nineteenth-century sahibs sweltering under Indian skies, like American southern gentry, thought the languid to-and-fro of the punkah fans the first essential of comfort, as the glowing hearth of Dickensian tradition appeared to the chilly English. But those proven comforts are no more, like the shadowy figures who made them work—the punkah wallahs, the persons who stoked the fires and such. (And, all moral issues apart, let us admit that the presence of some ministering attendant must have been the ne plus ultra of comfort.)

*Comfort has been defined as that stealthy thing which enters our lives as our slave, and becomes our master.*

Today, what is called Progress has equated heat and cold with central heating and air conditioning, with electric fans and that charmless object, the radiator. But all these innovations are susceptible to sudden breakdowns, requiring the service of experts, costly and seldom on hand. Thus I have learned that comfort is often more assured in less progressive lands, where old ways die hard.

The tandour, for example, once



PHOTOGRAPHY GEORGE CARRIE

At home in the south of France, Lesley Blanch extols the virtues of comfort and its aids—including the commodious Persian cashmere shawl in which she's wrapped.



The writer's collection of tea services lends ceremony to her frequent enjoyment of the beverage—a warming rite.

*continued on page 38*


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The Joys of Comfort
*continued from page 34*

used extensively about the Middle East, especially in Turkey and Iran, is still found in remote areas. A brazier of glowing charcoal is placed under a low table covered with a heavy coverlet or rug. The assembled company sit round, their knees and feet tucked snugly inside. Although backs are left to freeze, the tandour is considered *le tout confort*—which is so, if you are wearing the sort of sheepskin garment indigenous to the area.

In my own home, while avoiding most mechanical devices, I have acquired, or continued to use, numbers of rather out-of-date objects upon which I can rely to feel comfortable at all times. These creature comforts, these fans, hot-water bottles, tea cozies, parasols, footstools, screens, shawls and even mittens lap me round. Mittens may sound farfetched, but no, they warm the hand while leaving the fingers free to cook, garden, or—as I do now—write.

Fans, for example, too long regarded as museum pieces, flutter into action against airless, centrally overheated rooms, fierce suns, foul odors or the forays of insects. Fans are always objects of beauty and elegance, whether of painted silk, scented sandalwood, pleated paper or woven straw. I collect them wherever I go, finding them, also, essential adjuncts to comfortable travel.

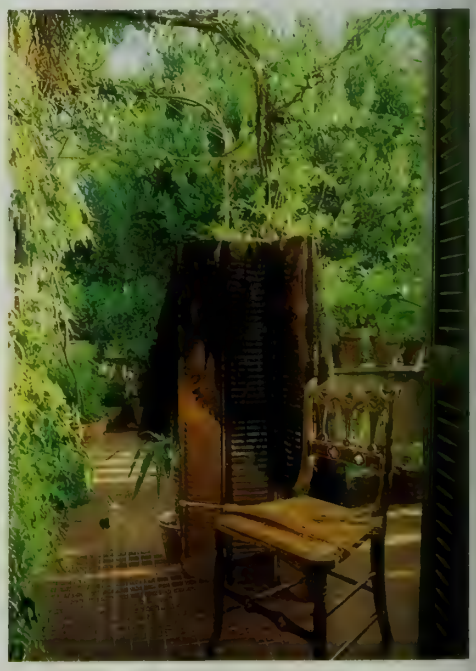
Likewise the shawl: With three or four of these, every circumstance, sartorial or climatic, can be met comfortably. Wrapped close, they become an overcoat or dressing gown; draped, an elegant cloak. Spread out, a rug; rolled, a pillow; worn over the head, a hood against sun or storm. Cashmere shawls, derived from the wool of Kashmir goats, were often woven so fine they could pass through a ring. Throughout the East they were considered *grand luxe*, the most lavish of gifts, exchanged between sultans and emirs. Worn chiefly by men, they also served as hangings for a princely tent, or trappings for those glittering ceremonial occasions held in lofty palaces, where their intricate patterns could be displayed to advantage. And now—O desecration!—I see them cut up by careless designers to cover cushions and banquettes.

It was the empress Josephine who first popularized cashmere shawls among European ladies. Her Creole blood curdled in the chill splendors of Malmaison, and after Napoleon presented her with one—a spoil of battle from some eastern campaign—she soon acquired several hundred more, draping them about her graceful figure with that incomparable elegance that was her secret. Napoleon grew to dislike them—perhaps they hid too much of that graceful figure. There were scenes. He flung one on the fire. But she just smiled and went on enjoying her comfort.

Fifty years later shawls reached their apogee, worn by women of all degrees, for they draped easily over the crinolines of that era. Then, gradually, they fell from favor, to become the badge of peasants or poor folk. They lingered on, however, in the form of those small tippets of crocheted wool, black or gray, until lately uniform wear for every Paris concierge. These formidable figures, mostly viragoes or vigilantes who



A romantic with a nomadic bent, Lesley Blanch is ever on the lookout for fans as she travels, finding them both useful and decorative. Among these cooling souvenirs of other times and places is a gold-embroidered octagonal one from England, which she calls a "fireside fan."



Arranged in the shade of her "jasmine terrace" are sundry weapons against discomfort: a lace shawl, a draft-quelling screen and an Arabian fly whisk.

*continued on page 40*

# The Spirit of America



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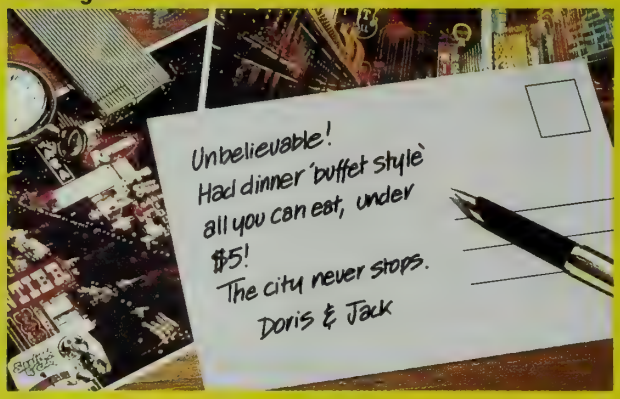



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The Joys of Comfort
*continued from page 38*

still observe our comings and goings with insatiable curiosity, were traditionally housed in dank courtyard quarters and could count on few comforts other than their shawls.

My own cherished collection, amassed over the years and across many lands, is housed in a camphored cupboard that is known as my *châleiothèque*, counterpoint to my *bibliothèque* (and the books are not nearly so well housed).

Another form of comfort to which I have become addicted is the footstool, since it so perfectly removes one's feet from cold floors, just as the screen functions against drafts. Then there are parasols, which are far more comfortable than sun hats, for they do not clamp down on one's head or blow away with a puff of wind. As I live in the south of France, under a strong sun, I use them constantly, preferring those antiquated, toylike affairs, often shaped like little pagodas. They belong to that era forever associated with the drawings of Constantin Guys, the era of fine equipages bowling along the Bois—all



A comfort-giving cushion depicting domes was embroidered by Lesley Blanch as a memento of her stay in Moscow. She also praises footstools, which stave off cold floors.

*continued on page 42*

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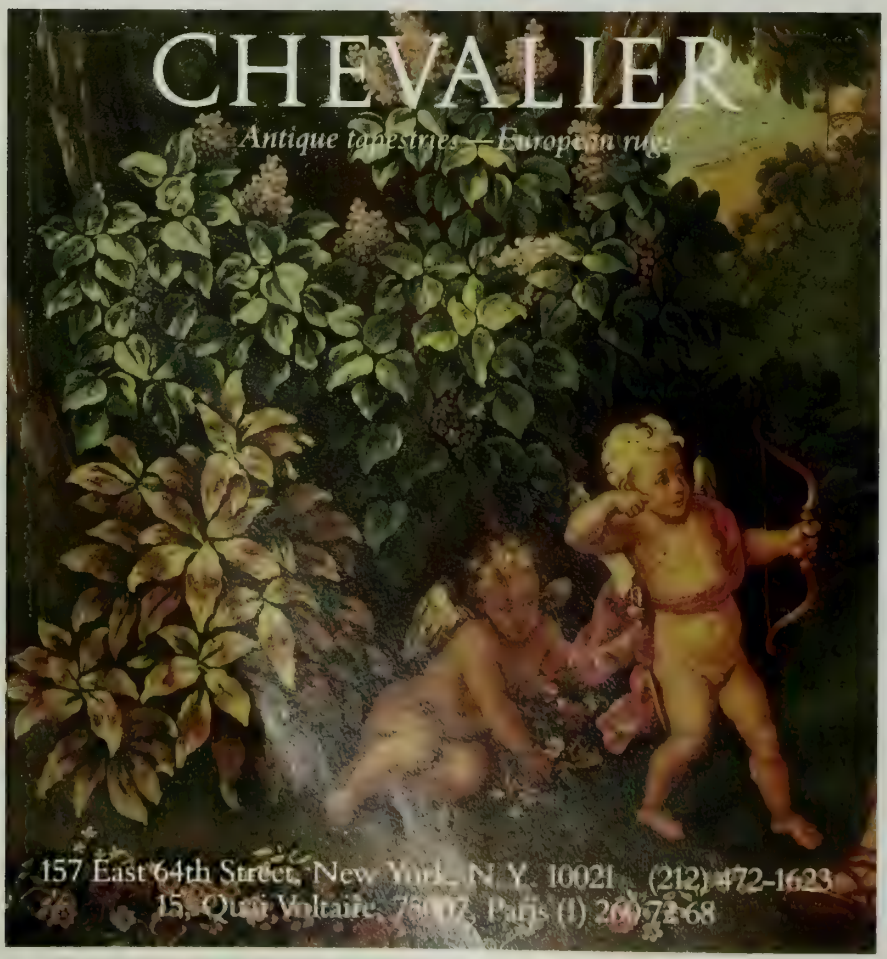
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The Joys of Comfort
*continued from page 40*

luxury. But such little treasures are also practical; for, being light to hold, with their ivory or carved wood handles cunningly hinged, they can be stowed away in the smallest space—a handbag or even a pocket. The latter is, for women, a sadly neglected aspect of comfort, forcing them to fall back on handbags. Couturiers should take note and devise at least four or five pockets for every garment they design. I am reminded of Queen Mary, whose regal appearance was never marred by a handbag, but who

*Comfort is not necessarily luxury, nor is luxury necessarily comfortable. (Sometimes quite the contrary.)*

commanded her dressmakers to put discreet pockets into even her most magnificent robes of state.

Thus members of royalty—embalmed, it might seem, in some remote and rigid limbo-land of a decreed life style—sometimes break out to impose their own particular comforts. Another great queen, Victoria (whose idea of well-being was to live in rooms where the temperature was scarcely above freezing), displayed a singularly down-to-earth ingenuity to obtain her breakfast tea at precisely the temperature she wished. The queen, in august defiance of the climate, favored alfresco breakfasts. Nevertheless, finding the first scalding sip of tea uncomfortable, and being too imperiously impatient to wait for the brew to cool, she ordered two cups to be placed side by side. The tea was poured first into one cup, and from that into the second, by which time it suited Her Majesty.

Which illustrates my point that comfort, like taste, must always be a purely personal matter, interpreted individually.□



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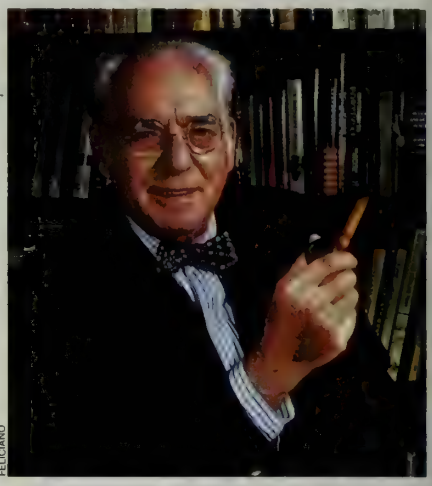


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## Mr. Church Goes to Washington



FELICIANO

I VISITED an old friend, if a place can be called a friend, in Washington recently, and not only had its face been lifted, but it had changed its name. What used to be the National Collection of Fine Arts is now the National Museum of American Art (NMAA), and to stretch the metaphor, it has lost its wrinkles without losing its character. It looks as spruce, dressed in new colors and fabrics, and as oncoming, in its magnificent old palace, as if it were a debutante. It seems to hold out its hand in welcome, and the hospitality it offers is of banquet size and splendor.

The collection, as the name of the museum implies, has become solely the work of American artists, "from then to now," and it is housed in a building of "then" made quite at home with "now." It was built around a courtyard with trees and fountains and sculpture, over a period of thirty years starting in the 1830s. Its first architect was Robert Mills, who later designed the Washington Monument, and it was expanded by Thomas U. Walter and Edward Clark. It is a becolumned and porticoed Greek Revival palace of tremendous scale, and it was originally and for many years the home of the Patent Office, "a temple of the useful arts," as its originators suggested. It now houses not just the NMAA but the National Portrait Gallery and the headquarters of the Archives of American Art, all three of which are parts of the Smithsonian Institution. Its three floors of painting and sculpture and prints could be measured in acres, not in square feet, but if I didn't measure them, I walked all of them with Charles C. Eldredge, the museum's director.

If my primary reason for visiting the NMAA was to see what Mr. Eldredge—who is fairly new at the job but happily not new to me—had done to it, my ulterior reason was to look into a matter concerning Frederic E. Church. Church, of course, was a painter of meticulously observed and grandly realized landscapes, exceedingly famous in America in the last century and almost forgotten by the beginning of this one. In the past fifteen years or so his reputation and the prices fetched by his paintings have soared, in a way that has bewitched dealers but would not have surprised Church in the least. Church's paintings brought very high prices when he was at the height of his career, and a curious public queued up to pay a quarter to see the paintings one at a time when he exhibited them in his New York



COURTESY THE DETROIT INSTITUTE OF ARTS

Russell Lynes assesses the current exhibition of paintings and drawings by Frederic E. Church at the revitalized National Museum of American Art in Washington, D.C., and pays tribute to the museum's distinguished collection. ABOVE: Centerpiece of the Church show is *Cotopaxi*, his 1862 vision of the Andean volcano.

*continued on page 52*


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Mr. Church Goes to Washington
*continued from page 48*



COURTESY NATIONAL MUSEUM OF AMERICAN ART



COURTESY NATIONAL ART GALLERY, WELLINGTON, NEW ZEALAND

ABOVE: The imposing Old Patent Office Building has been, since 1968, the museum's home. The Greek Revival structure and the extensive collections both date back more than 150 years. RIGHT: John Singleton Copley's 1770 portrait of Mrs. Humphrey Devereux was taken to New Zealand in 1843 by a descendant of the sitter; the museum has borrowed it for Americans to see. BELOW RIGHT: Whistler's exquisite *Valparaiso Harbor*, 1866, exemplifies the quality of the collections.

studio or at a dealer's emporium.

The exhibition of Church's paintings currently at the NMAA centers on just such a picture. It is *Cotopaxi*, a large canvas (four feet by seven feet) of the great 19,000-foot volcano in the Andes, painted in 1862 and now in the collection of the Detroit Institute of Arts. But it is not alone. It is surrounded by other big and little Cotopaxis, for Church sketched and subsequently painted the volcano from various angles at various times of day, in many lights and atmospheric conditions. His interest in this remarkable site was partly romantic, partly scientific (he was a naturalist as well as a painter), partly aesthetic and partly financial. In all these respects it was a challenge. It took weeks of hard travel to get within sight of it. (He went there with his friend Cyrus Field, who later laid the first transatlantic cable.) It kept changing its appearance, as mountains are wont to do, and it was surrounded by vast plains and waterfalls and exotic vegetation. Today we can consult all sorts of photographic records, taken from the air as well as the land, of this natural wonder, but in Church's day the massive Ecuadoran volcano stood aloof, like a prima donna, to yield only to an artist's flattery.

Church's interpretations of Cotopaxi have been compared—I think illogically—to Cézanne's dozens of paintings of Mont Sainte-Victoire, which was as familiar to him as his own garden, a background of everyday life, not an exotic, faraway, difficult-to-come-by, God-made "spectacular." Church was not an aesthetic philosopher as Cézanne was. "I believe an artist should paint what he sees," Church said, a simple statement that seems to sum up his philosophy. But he brought to this belief a remarkable gift for precise observation, a brush he handled with extraordinary dexterity, and a romantic bravura much to the popular taste of his day.

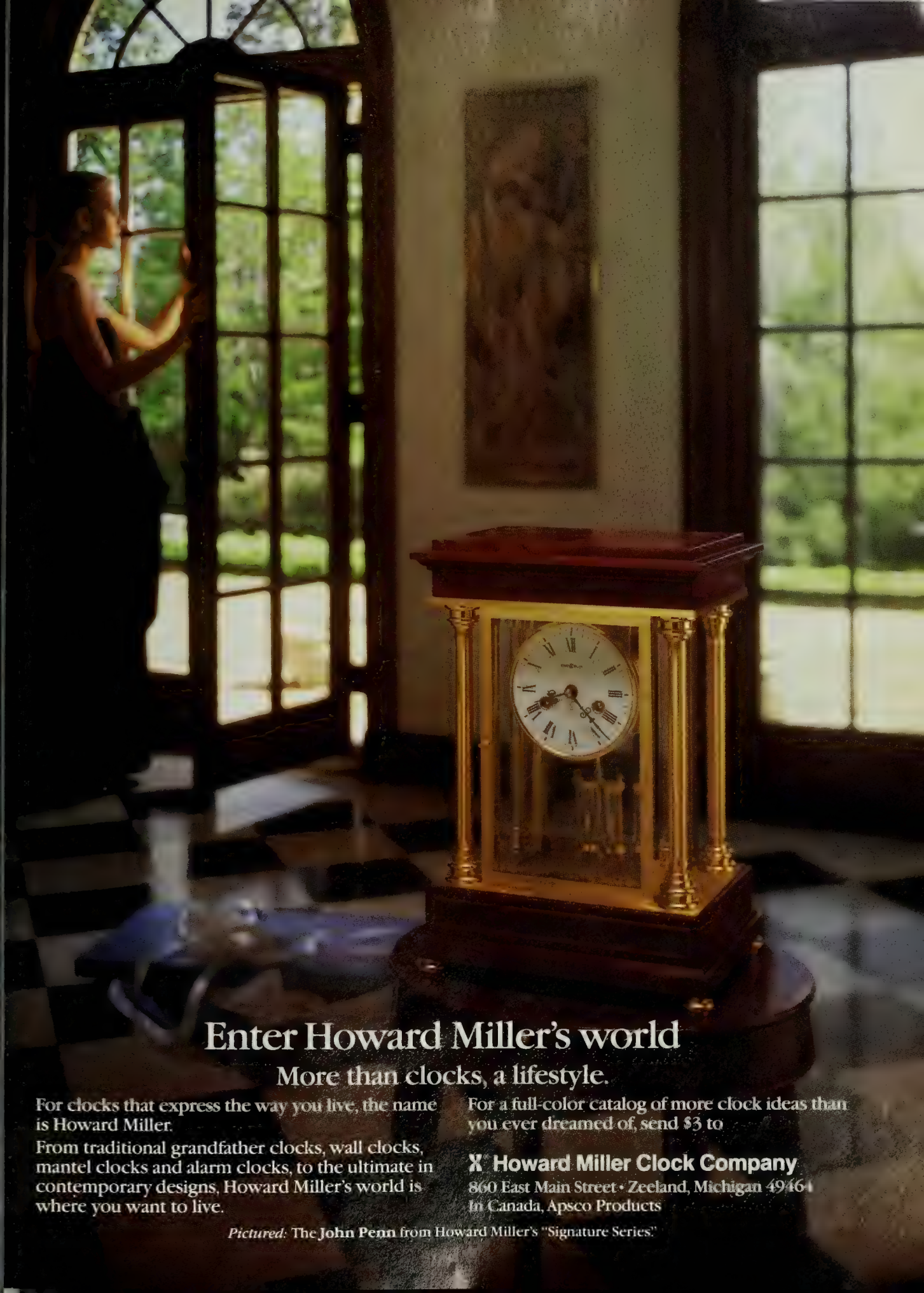
There is a great deal more to see in the NMAA than Church, of course. Since Mr. Eldredge took over, the collections have been rehung in a logical, largely chronological manner: the earliest on the first floor, moving up to the most recent on the third.



COURTESY NATIONAL MUSEUM OF AMERICAN ART

But the museum need not be taken as a history lesson. Side by side you will find a gallery of small paintings by Winslow Homer and a room of Albert Ryders. There is a smashing portrait of Mrs. Humphrey Devereux of Boston, painted by John Singleton Copley in 1770. This one is on loan from the National Art Gallery

*continued on page 54*



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Mr. Church Goes to Washington
*continued from page 52*

in Wellington, New Zealand. (Mr. Eldredge spotted it in storage when he was there, and asked to borrow it while the New Zealand gallery is being renovated.) There are many works by the social realists of the Depression, now back in fashion. There are primitives and regionalists and vast romantic landscapes of the Rockies by Moran and Bierstadt, quiet ru-



COURTESY NATIONAL MUSEUM OF AMERICAN ART

The museum prides itself on the diversity of its 30,000 artworks. Robert Rauschenberg's *Reservoir*, 1961, combines found objects and working clocks with painterly brushstrokes.

ral scenes by Inness and Kensett, sculptures by "Yankee stonecutters" like Powers and Story, and works that are as up-to-date as yesterday and the day before. By the time I got to the most recent paintings and sculpture, which are shown in a gallery where Lincoln's second inaugural reception was held, I had the sensation that I had somehow strayed into the Hirshhorn Museum—a mile or so away—without noticing.

The Church exhibition of Cotopaxis, which ends July 14, is not going to travel. If you want to see it, you have an excuse to go to Washington. Except for New York, no city in America has so many distinguished works of art to lift the spirits as our nation's capital does.□

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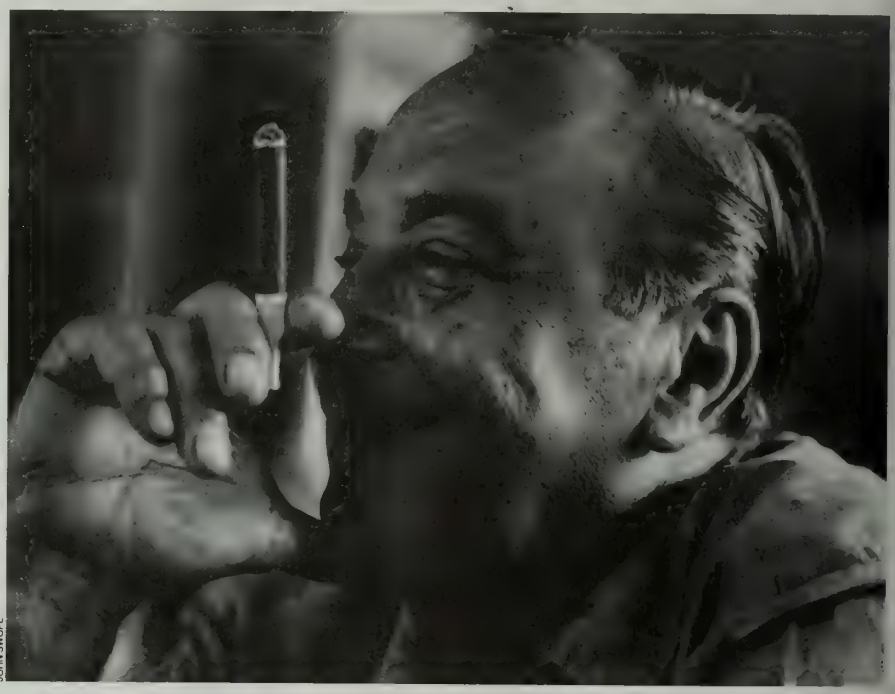
# JEAN NEGULESCO

## Armand Deutsch's Homage to a Bon Vivant in Hollywood

HOMES THAT BEAR the distinctive imprint of their owners are a genre unto themselves. Among this special breed, the Beverly Hills residence of Jean Negulesco—film director, artist, writer, gourmet, chef extraordinaire—very much mirrors the man. Both are prime examples, however contradictory the term may seem, of structured bohemianism.

Jean Negulesco's life began eighty-five years ago in Romania. Bucking odds of better than fourteen hundred to one, he was a leap-year baby, making him forever four times as youthful as the rest of us. A few years ago my wife and I attended Jean's "twentieth" birthday party, and it was clear to all present that his spirit, his outlook, his daily celebration of life were far more suited to a twentieth birthday than to an eightieth.

Driven by a desire to see the New World, he arrived in America in 1927, after spending eight intense and formative years in France. In



JOHN SWOPE

ABOVE: Film director Jean Negulesco's life has been rich in joie de vivre, extraordinary people, and stories worthy of one of his films. BELOW LEFT: The Negulescos purchased their stately Beverly Hills home from Greta Garbo. BELOW RIGHT: An array of Jean Negulesco's drawings—many depicting special friends—lines a curving stairwell, recalling his early days in France where, as a struggling artist, he gained the friendship of Brancusi, Man Ray and others.



DAVID ZANZINGER



DAVID ZANZINGER

*continued on page 64*



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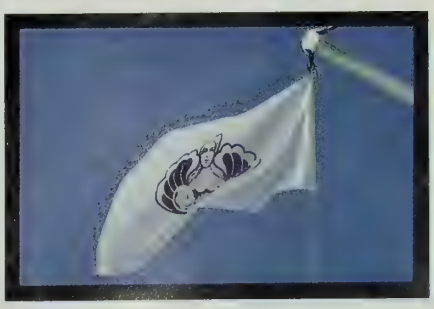
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Armand Deutsch's Homage to a Bon Vivant in Hollywood
*continued from page 60*

Paris, painting and drawing became an integral part of him. He was accepted by the art community and became an intimate friend of Brancusi, Modigliani, Giacometti, Man Ray and other painters of the period. And though he copied old masters in the Louvre, selling them for five francs each, the bulk of his financial kit came from washing dishes in the restaurant Chartier in the Latin Quarter and being kept by beautiful women. Later, in the south of France, he painted by day and worked at night as a *danseur mondain* (gigolo) in Nice's Hotel Negresco, steadfastly claiming that the hotel was named for him but, oddly, misspelled.

During his first three years in America, the young artist lived in New York and Washington, supporting himself in meager fashion by his paintings. Then, in 1930, the Western Association of Art Museums brought him to California for a series of exhibitions. Once in Hollywood, he became immediately and incurably addicted to film, plunging into a body of work that has spanned over forty years and some thirty-five motion pictures.

In 1946, Jean Negulesco married Toledo-born model Dusty Anderson. And a few years later they bought the home that would so perfectly match his personality. The house had a creative heritage of its own—the previous owner was Greta Garbo, who in turn had bought it from Gladys Swarthout—and Jean Negulesco, with his outstanding artistic abilities, perpetuated the tradition. He was, naturally, his own designer, and it was a brilliant choice.

Regardless of the medium he was working in, he approached everything as an artist. The masterfully composed backgrounds of *Three Coins in the Fountain*, shot in Italy, and *Boy on a Dolphin*, filmed in Greece, are excellent examples of the fact that he sees cinema settings as a canvas, simply another way of "making paintings." So it was inevitable that he saw the furnishing of his house, a background for himself, in the same light. There was no master plan at the outset, but the house certainly did not grow like Topsy. A trained artistic eye was at work, guiding the choices of fabrics, textures and massive antiques, all creatively assembled and skillfully absorbed into an intimate commingling of formality and informality.

Jean Negulesco had always been quick to seize upon opportunities, and an irresistible one presented itself in 1950, when he was assigned to make the film *The Mudlark* in London. He was then in the midst of decorating his home, and by lucky chance, the architecture, size, lighting and mood required for the sets were identical to the needs of the then partly furnished Beverly Hills house. To furnish the sets, Mr. Negulesco and the set designers invaded the finest antiques shops in London—and he was told that, should he desire to keep his outstanding finds, the rental fee during the long shooting schedule would be deducted from the ultimate purchase price. The sets were superb (the film was the year's Royal Command Performance), and he made

BELOW LEFT: In this scene from Mr. Negulesco's film *The Mudlark* (1950), Alec Guinness plays Disraeli to Irene Dunne's Queen Victoria. BELOW: Jean Negulesco and his wife, Dusty. Differing with a more jaded view of the film industry, he says, "I found Hollywood much more romantic and old-fashioned than the rest of the world, with many honest, happy, hard-working people."



COURTESY TWENTIETH CENTURY-FOX



COURTESY JEAN NEGULESCO

*continued on page 66*


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A Bon Vivant in Hollywood
*continued from page 64*

certain that the Negulesco house would soon be replete with what he now refers to as "Mudlark furniture."

Over the years, the generously porportioned living room evolved to encompass a remarkable assemblage of diverse elements. On one side of the handsome fireplace is a table made from old cupboard doors. On the walls are a profusion of paintings, drawings and posters collected by Jean Negulesco, interspersed with works of his own. He believes firmly that collectors must commit wall measurements and the layout of each area of their homes to memory—so accurately that pieces chosen anywhere in the world for a special spot will fit perfectly. "Without that, one is flying blind," he says. He needed that kind of total recall to acquire the huge antique sleigh-backed sofa now at a far end of the living room, its stark lines softened by pillows covered in paisley and crewelwork.

The Negulesco sense of proportion also prevails in the dining room, where the Sheraton table, capable of seating twenty, should overpower the room, but does not. An old Welsh dresser serves as a sideboard, with a splendid display of red and white porcelain. And, still without overwhelming, there are two oak sideboards, each highlighted by a pair of crystal hurricane lamps. This room has often resounded with the laughter of guests enjoying Negulesco the raconteur and his evocative stories of the famous and infamous.

The blue-and-white-tiled kitchen is a bridge between his decorating and his culinary skills. The room is smallish, but holds comfortably a wonderful old stove housing three ovens, eight burners, a griddle and a large butcher block in the center. The whole is adorned with hanging polished copper pots and various kitchen utensils. From this room comes an outpouring of excellent international food, invariably prepared by the host, who often appears at the festivities wearing his chef's apron.

*continued on page 68*

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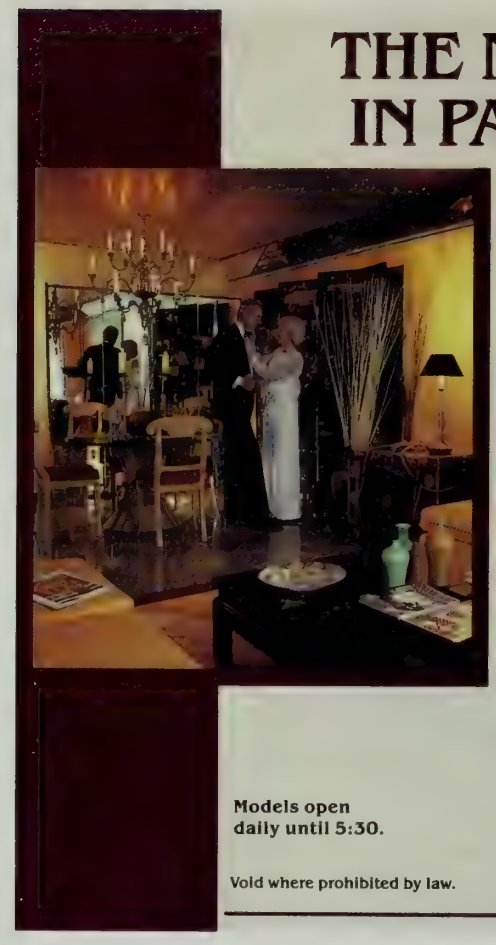
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A Bon Vivant in Hollywood
*continued from page 66*

Film director Billy Wilder, a frequent guest, says that the Romanian delicacies, always a staple at Negulesco's renowned dinners, "are not to be had this side of Bucharest."

In the long narrow gallery beyond the entrance hall, walls are covered with pictures and pieces of sculpture, and plants are everywhere. Against a window wall that looks out on a garden is a massive rough-hewn chest with still more sculpture. At the end of the gallery is a narrow winding staircase, hung from floor to ceiling with some three dozen one-line

**He was, naturally, his own designer, and it was a brilliant choice.**

Negulesco drawings. These are his signature, effortlessly done, and he has given them as gifts to friends around the world for decades. The effect of this grouping is voluptuous and arresting. The drawings provide an insight into the earthiness and strength of the master of the house, and they finally received their due in his recently published autobiography, *Things I Did and Things I Think I Did*—a spirited memoir.

The sitting room is the most lived-in area of the house. Although sofas and black leather chairs are grouped around a stunning marble and wood fireplace, there is also an old upright piano, a poker table, and a snooker table from an English pub. The blend is typical, for in this house formal elements are absorbed into the prevailing sense of ease and informality. Jean and Dusty Negulesco regard their home as an island, a space where they feel at peace. It was to create just such an effect that this multitalented man made the choices he did. All of the objects he acquired, new or old, contribute to a unified drama, structured yet spontaneous, and forever bohemian.□

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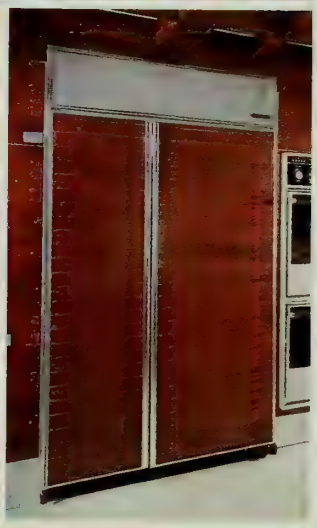
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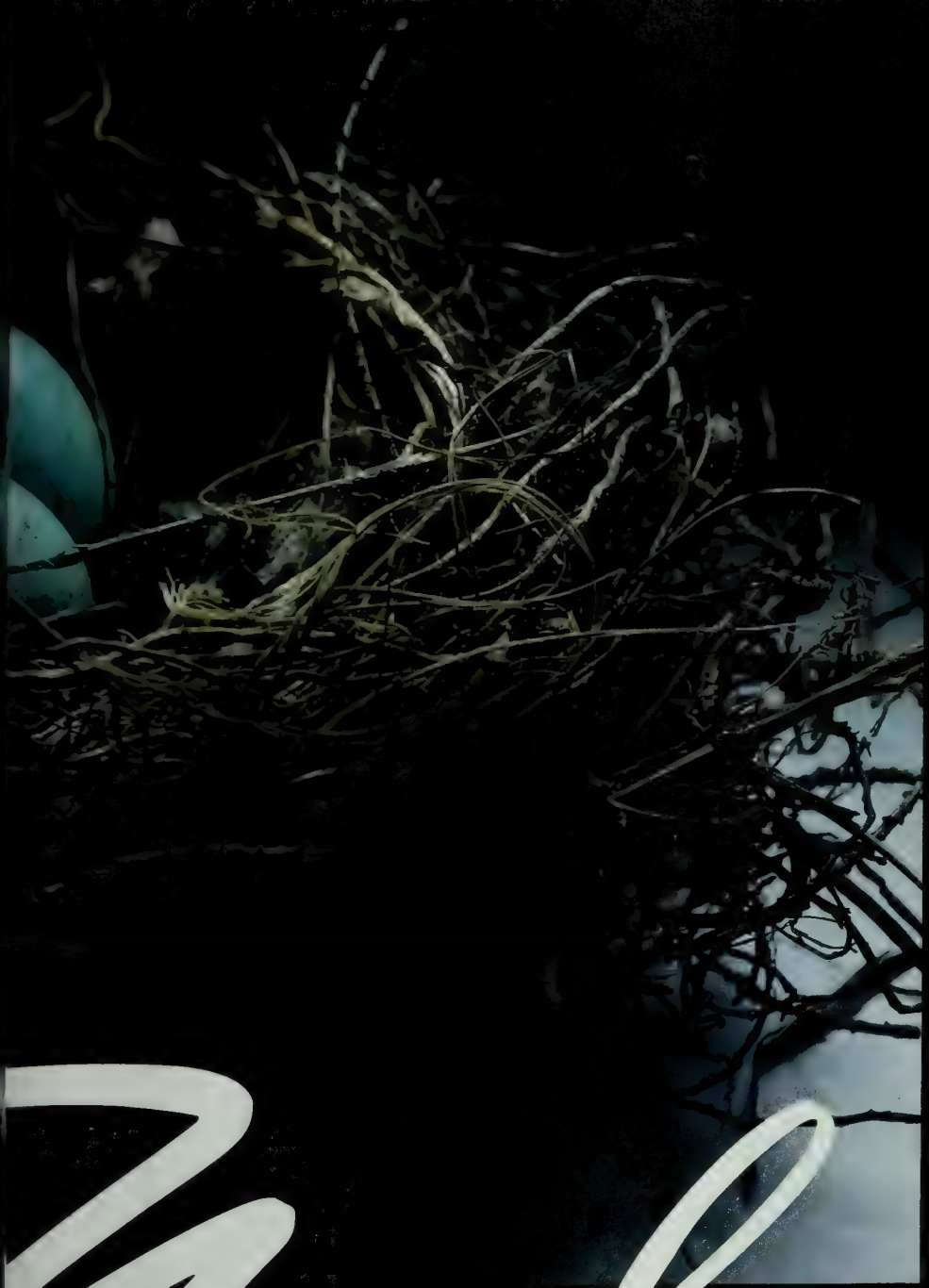
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## The Pulse of Reality—Berenice Abbott

IF, AS BERENICE ABBOTT believes, "the vision of the twentieth century has been created by photography," then she is one of its primary architects. Her contributions to photography consist not only of enduring images of celebrated men and women, small towns and great cities, and scientific phenomena, but of a pure, accurate, insistently American way of seeing. Her delight in the commonplace and the vernacular, her appreciation of the interplay between poetry and logic, are rooted in the same practicality and idealism that have characterized Americans since the Pilgrims first set foot on Massachusetts soil.

An enthusiam for the genuine article, devoid of ostentation or prettiness, still fires the imagination of this peppery and impassioned eighty-six-year-old. "What made me an American photographer? I tried to be myself and concentrate on what was around me. I didn't try to make my pictures look like paintings or arty setups. I got out of my studio and took the pulse of reality."

Abbott took some years to come to terms with the Yankee spirit that now seems so ingrained. She was born in Ohio in 1898, and moved to New York in 1918. After three rather unsettled years in Greenwich Village, she sailed for Paris and Berlin to study sculpture. During her interlude in France, which lasted until 1929, Abbott was caught in a whirlwind of artistic and intellectual ferment. "Paris was a small town for us," she recalls of her circle. "We went to house parties and cocktail parties. After work we went to the cafés, where we would meet people like Erik Satie. He was interested in young people



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LEFT: Berenice Abbott's luminous *Nightview*, circa 1935, belongs to the comprehensive photographic chronicle she made of New York City in the thirties. ABOVE: In twenties Paris, a youthful Abbott was photographed by Man Ray; she worked as his darkroom assistant for two years.

*continued on page 78*



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The Pulse of Reality—Berenice Abbott
*continued from page 74*

and would buy us drinks. I was in Paris when Lindbergh arrived, and I've loved flying ever since!"

In 1923 Abbott's fellow expatriate Man Ray hired her as his darkroom assistant, and she has not looked back since. The apprentice opened her own studio on the Left Bank and quickly numbered among her sitters James Joyce, Jean Cocteau, André Gide, Janet Flanner, Peggy Guggenheim, Djuna Barnes, Coco Chanel, Marie Laurencin, and many other legendary figures whose gifts and personalities helped shape our conception of modernity. If Abbott had never photographed again, her reputation would rest securely on these incomparable portraits.

"I never took two people the same way, and often took the same person very different ways," Abbott says, explaining her painstaking method. "I treated every session as though I'd never taken a photograph before in my life, relying on the moment, on my reaction to the sitters, working together and thinking of what to do with them and how to see them."

Eugène Atget was another genius whom Abbott photographed and befriended. Her activities on his behalf awakened other critics and scholars to his merit. When she first met Atget, the photographer was generally regarded as a local "character," a solitary old man who occasionally sold some prints of Paris and its environs to artists and historians. In 1927, not long after his portrait sessions with Abbott, Atget died. Fearing his work would be lost, Abbott moved heaven and earth to buy what prints, glass plates and negatives remained. Thereafter she preserved and promoted Atget's work to an apathetic photography community. As late as 1966 the French government turned down the collection; in 1968 the Museum of Modern Art bought it, and showed it with suitable fanfare.

Regrettably, unperceptive critics have assumed that Atget's documentation of Paris was the impetus and model for Abbott's New York City pictures. She bristles at this. "People thought I photographed New York because of Atget. I didn't. It was a complete accident! I was on a temporary visit and fell in love with the city and decided to come home. Atget avoided what was new. Paris was a city that lived more in its past than any other place, because it had such a magnificent past to live in, more than any six other cities put together. Atget knew this and felt



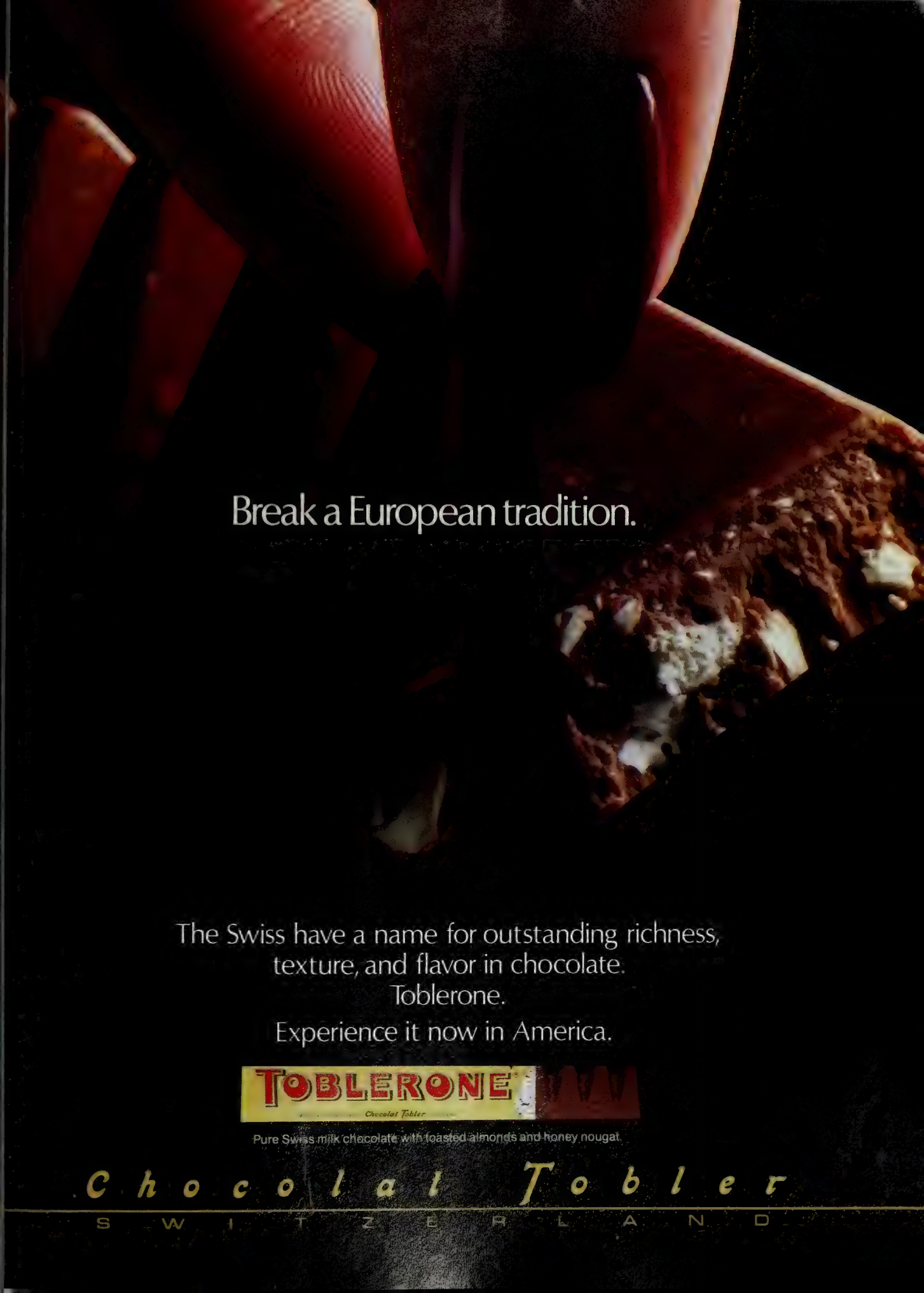
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ABOVE: In her own Paris studio, in 1927, Berenice Abbott recorded Eugène Atget, whose photography she saved from certain neglect. RIGHT: Abbott's 1930 *Manhattan Bridge* emphasizes her achievement in preserving telling details of New York's architectural history—here, fragile structures in the bridge's monumental shadow.

*continued on page 82*


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The Pulse of Reality—Berenice Abbott
*continued from page 78*

it. He was as French as they come."

Unlike Atget, who despised progress and urban renewal, Abbott was fascinated, when she resettled in Manhattan in 1929, with the unalloyed confidence in technology. As the metropolis leapt skyward, the collision between past and present became more marked. In ten years, Berenice Abbott compiled an immense photographic documentation



COURTESY MARI BOROUGH GALLERY, NEW YORK

Berenice Abbott made incisive portraits of the legendary intellectual and social celebrities she knew in Paris in the late twenties, including a number of images of writer James Joyce.

of Manhattan and parts of Brooklyn, published as *Changing New York* in 1939—a record unrivaled in breadth and accuracy. She focused not only on landmarks and distinguished monuments, but on all the humble oddments that gave the city its pungent individuality.

Through her pursuit of incongruities and contrasts, Abbott established a superb tension between the engineering marvels of the modern cityscape and the need to salvage the fragile architectural legacy of previous generations. That message was implicit even in the first formal photograph taken for the project, showing the massive bulwark of the Manhattan Bridge overshadowing three wobbly little oyster houses destined to disappear. Her utter fidelity to facts, details and textures was a guiding principle. "Every good photograph has to be a document," Abbott observes. "I think photography is very historical. If you're to have any authenticity to your work, it's bound to be historical."

In the 1940s Abbott became one of the first to realize the boon photography could be to corroborating scientific laws. She considers her pictures of swinging pendulums, parabolic mirrors and rolling cylinders—illustrating such phenomena as gravity, motion, magnetism and energy use—her most satisfying achievements, because they demonstrate precepts dear to her: the unity of science and photography, an art "based on scientific sources, on chemistry and optics"; and the necessity for photography to be anchored in physical reality.

The wooded green fastness of central Maine seems an unlikely residence for someone who saw the speed, science and urbanization of the modern period as indispensable to her creativity. But here, in a log cabin on Lake Hebron and in a restored inn a few miles away, which serves as her studio, Berenice Abbott is comfortably at home. The cabin, paneled with aged wood and furnished with contemporary leather sofas and chairs, complements Atget prints and Bernard Langlais' deft carved animals. Guests stay at the studio, a rambling nineteenth-century structure where Abbott can spread out her Shaker and Victorian furniture, picked up many years before such things were so widely prized. Abbott bought the inn in 1956, but didn't move to Maine permanently until 1966. "Everyday life is such a pleasure here," she observes. "I'm escaping up here, which I don't approve of in principle, but I'm getting too old to face New York."

Nevertheless, Abbott admits to a residual fondness for the place whose rhythms she knows so intimately. When asked if any important subjects were left for photographers to tackle, she replies, "Oh, yes! New York is still out there to be photographed, with all its combinations and contrasts. If I had the energy, I'd like to be there now, with a small camera, taking pictures of the life in the streets and candid things, the crowds and the confusion everywhere."

Abbott collaborated with author Hank O'Neal to produce *Berenice*



RANDY MOREY

Now preferring the calm beauty of Maine, Abbott lives in a log cabin on Lake Hebron and works at a nearby inn she converted to a studio/guest house with top-floor darkroom.

*Abbott: American Photographer*, the best account to date of her life and work. In conjunction with the book's publication in 1983, the Witkin Gallery in New York mounted an exhibition of classic Abbott images, and the *New York Times* review spoke of the photographer's "grace," "selflessness," and talent for "caring for the subject at hand." To such critical flutterings Berenice Abbott is indifferent. The early struggles have taught her to be wary of vanity. If praised, she is apt to say, "Everything I accomplished was *in spite of* something else. I never did what I wanted to the fullest. I never realized my potential. I don't consider myself a success at all." This, too, is vastly American.□

—*Avis Berman*



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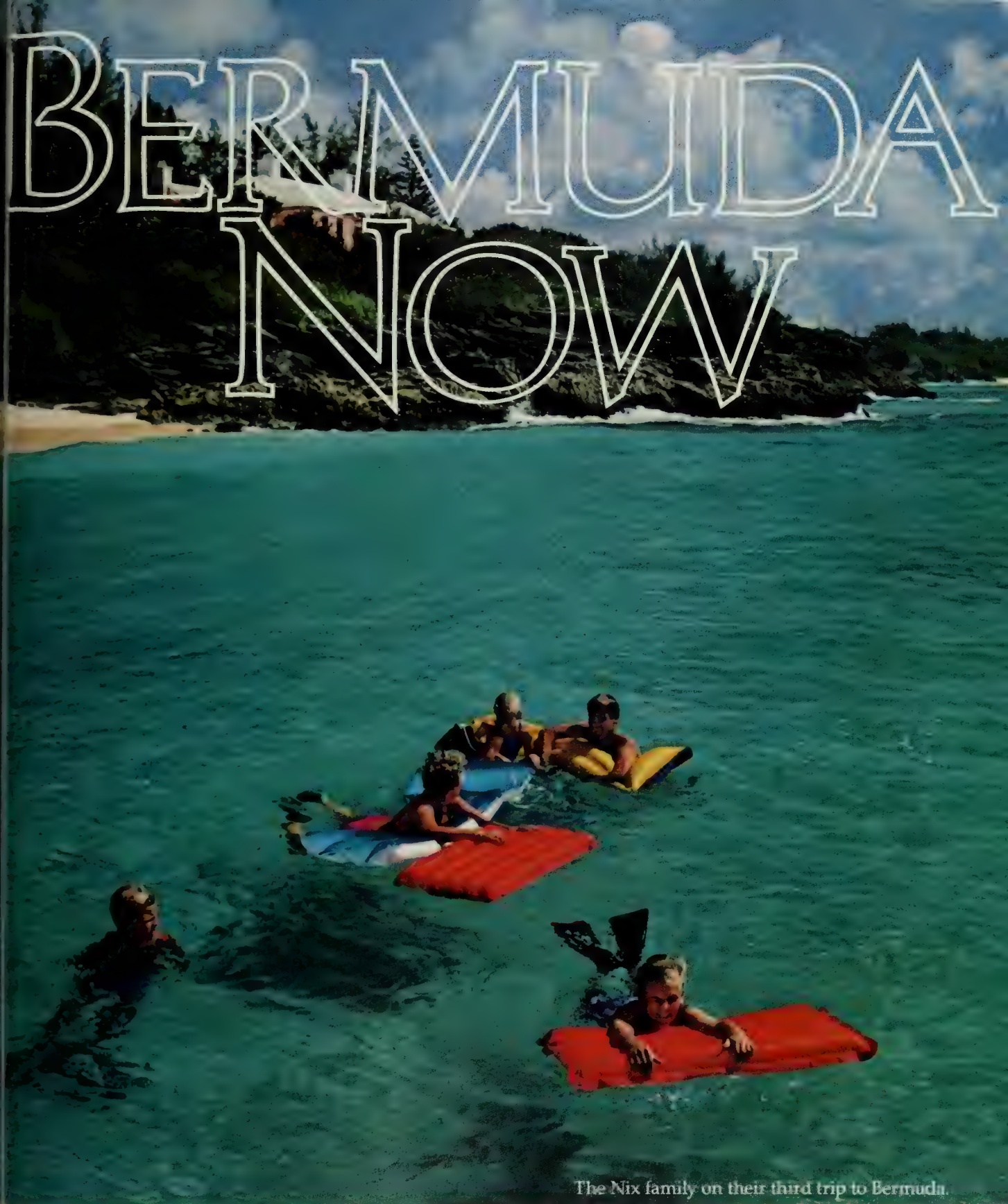
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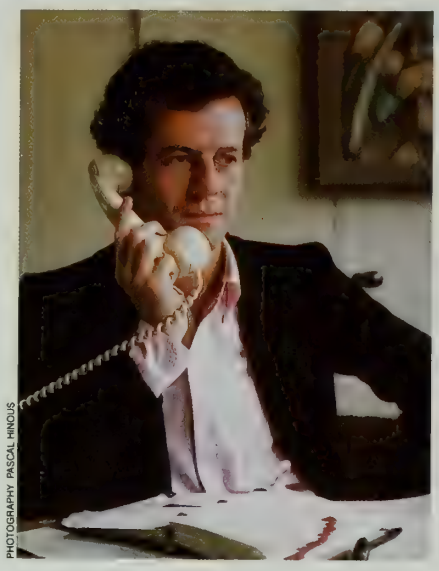
## Parisian Elegance

"I LOVE HEARING all the small noises in a house at night—a living house, settling down with little cracklings and creaks—and then there are the sleepy peaceful sounds of the birds outside," says Jacques Grange.

His approach to interior design reflects this sensitivity to subtleties. The Paris-based designer is happiest when he can catch a theme from an owner and build upon it, by changing the structure of the room, introducing furnishings, planning colors, textures, the fall of a drapery—all done with the skill of a couturier creating a uniquely individual garment.

"It's setting a scene for the people who live there. Like cinema, really," he says. This way of working gives clients a sense of belonging and makes them feel comfortable in the skin of their surroundings.

"Every project is different," he remarks. "I assimilate the space and existing materials, if there are any, take in the local setting and pay strict attention to functional demands. I respect individual taste. To do this I have to be able to communicate with a client. If I can't, I withdraw. While you're working with the residents it's just like a betrothal. You see more of them than you do of your personal friends."

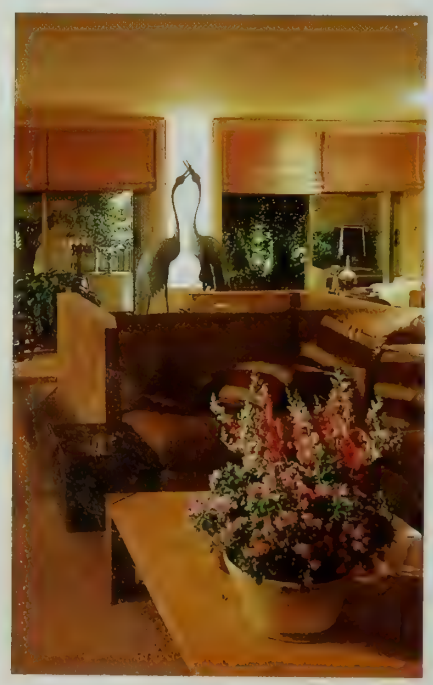


PHOTOGRAPHY PASCAL HINOUS

Paris-based designer Jacques Grange enjoys what he describes as "setting a scene" for his clients. Soft recessed lighting and a cozy arrangement of furniture in a Paris living room (below) provide an ideal environment for both "intimate conversation and parties." Creating "a neo-Egyptian dream" for a bedroom in a Paris apartment (below right) called upon the designer's more theatrical style. Favorite objects of his own (below left) reveal M. Grange's penchant for handcrafted boxes.

It goes without saying that M. Grange approaches design aesthetically as well as psychologically. As a young man he spent hours in art galleries, acquiring a feeling for form and color almost by osmosis. This early interest was disciplined by four years at the Ecole Boulle in Paris, where he learned the practical aspects of design. There he made furniture, wove tapestries and sculpted, mastering the rudiments of his profession. "Just the way you learn Latin declensions—that's how I learned the basics of the trade," he says. Manual work, the feeling of wood and cloth, the knowledge handed down by generations of European craftsmen—these

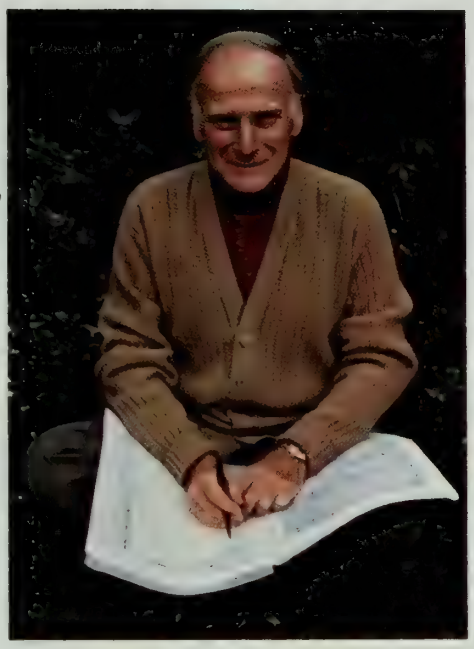






*continued on page 90*

# How Yehudi Menuhin keeps time.



If all he could do was play the violin, that surely would be enough.

Yehudi Menuhin's enthusiasm, however, extends much further.

He has used the opportunities that travelling the world has given him not just to delight audiences with his playing, but to study the indigenous music of each country.

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Of course, Yehudi Menuhin's most precious possessions are his violins.

In his time, he has owned such masterpieces as a Stradivarius, a Guarnerius Del Gesu, and a Capicchioni.

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Parisian Elegance
*continued from page 86*

give his work a skeleton on which to build his artistic ideas. For, despite his imaginative approach to culture and his amusing interjection of symbols, Jacques Grange is practical. Rationality and comfort are his departure points. To these he adds elegance, which, in itself, has a spare quality, a purposefulness. Finally, he selects objects that lead his clients down artistic paths they may not have had the courage to explore on their own.





"I fall in love with objects," says Jacques Grange. Pieces as varied as an African ceremonial ax and a reclining Sarah Bernhardt figure share space in his office (top). Rounded and swirling forms (above), including a pair of bronze Art Nouveau candlesticks in the foreground, are displayed at his home.

His first commissions were French, and his name was passed along from friend to friend. Gradually he came to be well known. One of his most memorable challenges was designing an apartment for a member of the Iranian royal family. He arrived at the interview without even being told the owner's name. All he knew was that he was to meet "a famous lady," and that he was the last of several designers to be introduced. The day after their meeting, the client telephoned to offer the commission and succinctly laid down her few prerequisites: "I like houseplants. I want a white bedroom. I love suede sofas. I want a modern, habitable house. I'll be back in six months to sleep in my bed. Goodbye."

Today Jacques Grange's commissions extend around the world. He has worked in England, Iran, Greece, Portugal and North Africa, and finds Morocco particularly appealing. "The light there is intense and wonderful, and the people have a biblical quality of belonging to the land. There's something honest about their relationship to it," he comments.

"Americans are different from Europeans. They have a mania for beauty, and at the same time they're free to be themselves. They haven't all that history on their backs the way most Europeans do. Manhattan is the new Venice of the world."

Nevertheless, true to his European origins, Jacques Grange is aware of the lessons of history. His work has ranged from contemporary to openly nostalgic. Even when aiming for total modernity, he prefers to use natural materials, such as wood, wool and stone, because they gain character with age. As a very young designer he was enthralled by the twenties and thirties. Now he feels he has gained maturity, and influences are minimal. Although he's capable of great excitement about an idea, his approach is a gentle one. He works to achieve his clients' confidence, and when the time comes for choice or discussion, he interprets their silences as well as their comments.

His method results in great diversity. The apartment he completed a few years ago for Yves Saint Laurent in Paris is an uninterrrupted sweep of pale colors and white wood. M. Grange says he thinks of it as "a place in the sky," full of light and space. In direct contrast is the house he recently designed for the couturier at Deauville in Normandy. This rambling "folly," as both he and M. Saint Laurent call it, is a playful and affectionate tribute to Proust, with each room named after one of the characters in *A la recherche du temps perdu*. In his design he has given full rein to his ability to play humorously with both past and present. Happily, Proust is one of Jacques Grange's favorite authors. The other is Balzac. His own work combines both the robust common sense of the one and the sensitive savoring of nostalgia found in the other.



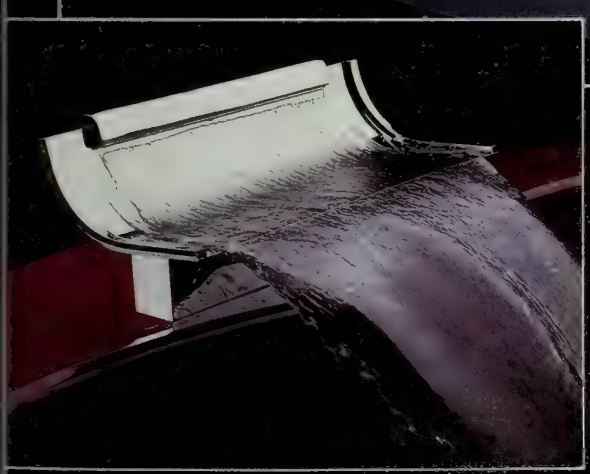
Once a dance hall, a Paris living room inspired Jacques Grange to recreate a space with a "past given over to poetry and illusion." Its Art Déco details laid the groundwork.

"Yes, I'm a romantic," M. Grange admits. "I love nostalgia. It can add meaning to the present. But I don't reconstitute the past. I interpret it." Time, he thinks, is something to be approached with *ampleur*, with a breadth of understanding and a sense of fun. No matter how sophisticated his clients, how prestigious or how basic his working materials, his aim is to create an environment imbued with dynamic joyousness, like an ideal childhood where security and discovery go hand in hand.

Which is perhaps why, personally, he likes to wake up to the reassuring sounds of his Left Bank apartment, with the rain tapping at the windows and the fire shifting to glowing embers on the hearth.□

*—Catherine Styles-McLeod*





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## Old Master Prints—Favorable Impressions

IN 1660 LOUIS XIV issued a decree describing printmaking as one of the glories of France, an art inspiring "delight," "pleasure" and "curiosity," subject to no laws "other than those of . . . genius." This is an assessment with which several generations of print connoisseurs would certainly agree. Created with simple tools, wood blocks and metal plates, the woodcuts, etchings and engravings described today as old master prints include some of the noblest achievements in the history of art.



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Extending from the fifteenth century to the first years of the nineteenth century, the terrain encompassed by the designation "old master print" is extremely broad. The term includes both the efforts of copyists and the achievements of the great *peintre-graveurs,* the "artist-printmakers" who both conceived and executed their own compositions.

Collectors and experts speak of the latter with special passion. Marc E. Rosen, Sotheby's widely respected print director, is fascinated by the diverse, highly personal responses of graphic artists to the various print mediums. He speaks of Dürer's "intellectual intensity," Rembrandt's "spontaneity" and Goya's "courage." For New York dealer James Goodfriend, the very accessibility of works by such artists is exciting. "In the print area, you can still buy an important work of art on an ordinary income. Moreover, if you can spend $10,000 to $100,000, you can acquire some of the great masterpieces in the field."

Throughout history, prints have served not only as a means of individual expression, but also as important vehicles for the transmission of artistic ideas. The works of fifteenth-century German printmaker Martin Schongauer reached even Michelangelo, and Schongauer's engraving *The Death of the Virgin* is known to have been copied in some forty paintings, carvings and textiles. Prints were important, too, for the spreading of information. When a rhinoceros first appeared in Europe as a diplomatic gift, Albrecht Dürer prepared a woodcut that endured as the standard image of the beast for generations.

Almost from their inception, prints were prized as works of art to be collected. Samuel Pepys displayed his etchings and engravings in his study, while great princely collectors like Archduke Ferdinand II of Tyrol housed their




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TOP: *Disparate ridiculo (Extravagant Folly),* one of the most celebrated plates in Goya's *Los Proverbios* series, presents a metaphorical verdict on human destiny. ABOVE: Albrecht Dürer's allegorical and atmospheric *Melencolia I* is a masterpiece of engraving techniques.

*continued on page 98*

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Old Master Prints—Favorable Impressions
*continued from page 94*

accumulations in vast libraries or in eclectic curiosity cabinets. Such collections often grew to immense proportions. In one purchase, Louis XIV added 123,400 impressions to the royal library.

However, quality, not quantity, is the issue for the modern collector, emphasizes David Tunick, an important New York dealer. Both good physical condition and excellence of impression are vital. In many instances prints were pulled from the same wood blocks and copper plates for hundreds of years. These matrices often deteriorated and were frequently reworked after the death of an artist. Impressions produced during a printmaker's lifetime consequently are closest to the original artistic intention and are, therefore, the most sought after. This is a matter of no small import. Rembrandt himself is known to have paid significant premiums—in one case, nearly the sum he received for his painting *The Night Watch*—for fine early engravings by other printmakers. Today, rare lifetime impressions of Rembrandt's own works can command extraordinary prices. In May 1973, Sotheby's sold a superb impression of Rembrandt's *The Agony in the Garden* for $70,000, and another, lesser impression of the same print for $3,600. A very late, nineteenth-century impression—of the sort that New York dealer Nicholas Stogdon describes as "a mere X-ray, the bones of the original image"—might have brought about $100 at auction.

Late impressions of any sort could hardly be given away earlier in this century. After their heyday in the twenties, print prices collapsed during the Depression and did not recover for several decades. Lucien Goldschmidt, a well-known New York dealer and print connoisseur, remembers this period: "Prices were unbelievable. In the thirties and forties the choicest Rembrandts—prints that today might sell for over $100,000—brought two or three thousand dollars, and that was considered good. Even after the war," he adds, "remnants of the libraries of great country houses could be found in English antiques shops, and one could buy whole albums filled with prints for almost nothing."

This situation changed dramatically during the late sixties, when new scholarship, museum exhibitions and a nascent art boom caused attention to be focused on old master prints once again. Marc Rosen remarks that at Sotheby's legendary Nowell-Usticke sale in 1967 and 1968, prices for Rembrandt etchings went so high that "people nearly fainted in the auction room." Nonetheless, by 1973 even these levels had been surpassed. Since then prices have risen more evenly for good material by "name" printmakers, and speculative attention has shifted to other areas. Fine early impressions by some of the once ignored Mannerists, especially Hendrik Goltzius and Giorgio Ghisi, have



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TOP LEFT: Hendrik Goltzius's chiaroscuro woodcut, *The Cave of Eternity*, sold last year at Christie's for $15,400. LEFT: One of the glories of printmaking is Rembrandt's *Saint Jerome Reading in an Italian Landscape*. It commanded $181,500 at Christie's in November 1983, still a record auction price for any print.

*continued on page 102*

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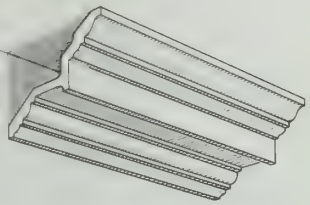
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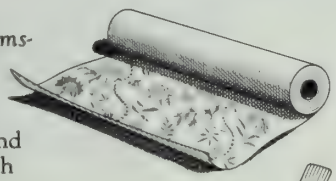


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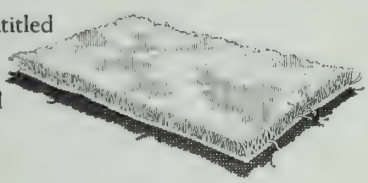
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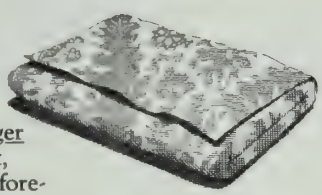
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Old Master Prints—Favorable Impressions
*continued from page 98*




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ABOVE: *La Halte des bohémiens: Les Diseurs de bonne-aventure* is from Jacques Callot's famous four-etching set, *Les Bohémiens,* depicting a traveling band of gypsies. This series was originally conceived as one continuous scene. BELOW: *The Little Buffoon,* by Hans Sebald Beham, is a small-scale engraving by one of the more prolific German "little masters."

particularly increased—up to tenfold.

This long overdue reevaluation has not made old master prints prohibitive in price. Nancy Bialler, the New York director of the venerable German firm C. G. Boerner, stresses the existence of collecting opportunities at a great variety of price levels. She urges those clients unable to spend tens of thousands of dollars on important Rembrandt or Dürer plates to turn to fine impressions of less celebrated images by the same masters.

Individual plates from important sets are also accessible. While all fifteen plates from Dürer's *Engraved Passion* might sell for upward of $50,000—if an intact set could be found—very fine single impressions from the series sell for $3,000 to $4,000. The entire set of Goya's *Los Caprichos* places a similar burden on a collecting budget. Yet individual impressions are available at $500 to $2,500. Even rarities like superb early proof impressions of Dürer woodcuts can sell for $6,000 to $15,000.

The German "little masters"—so named because of the small scale of their work—provide another less expensive option for collectors. Macabre allegories, frivolous bands of ornament, and scenes illustrating sixteenth-century peasant life abound in the works of these engravers, fine impressions of which sell for between

*continued on page 104*

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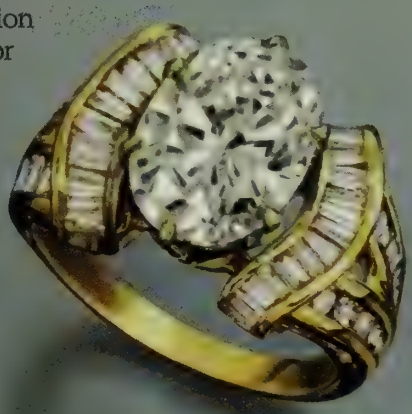
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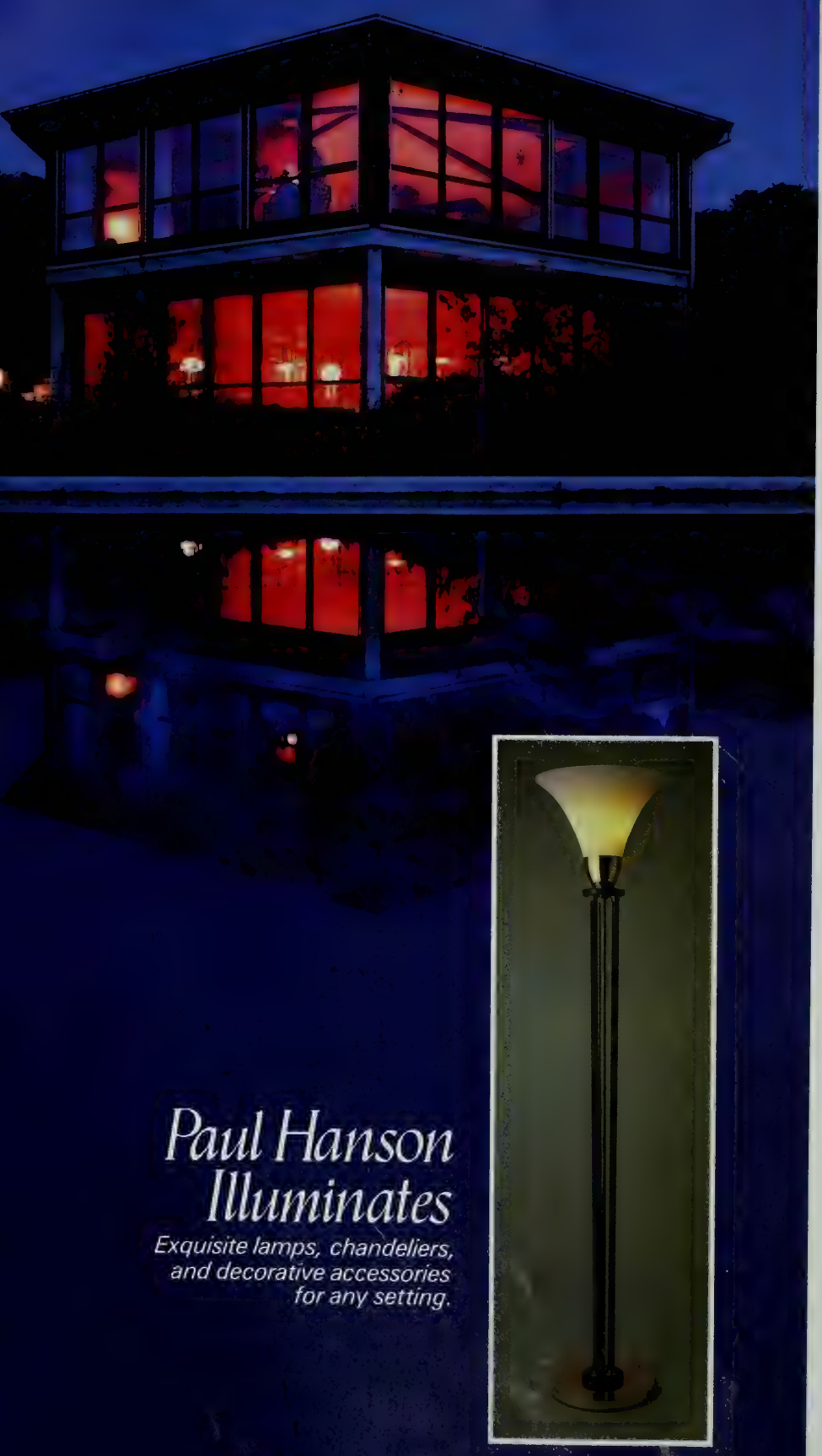
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*continued from page 102*




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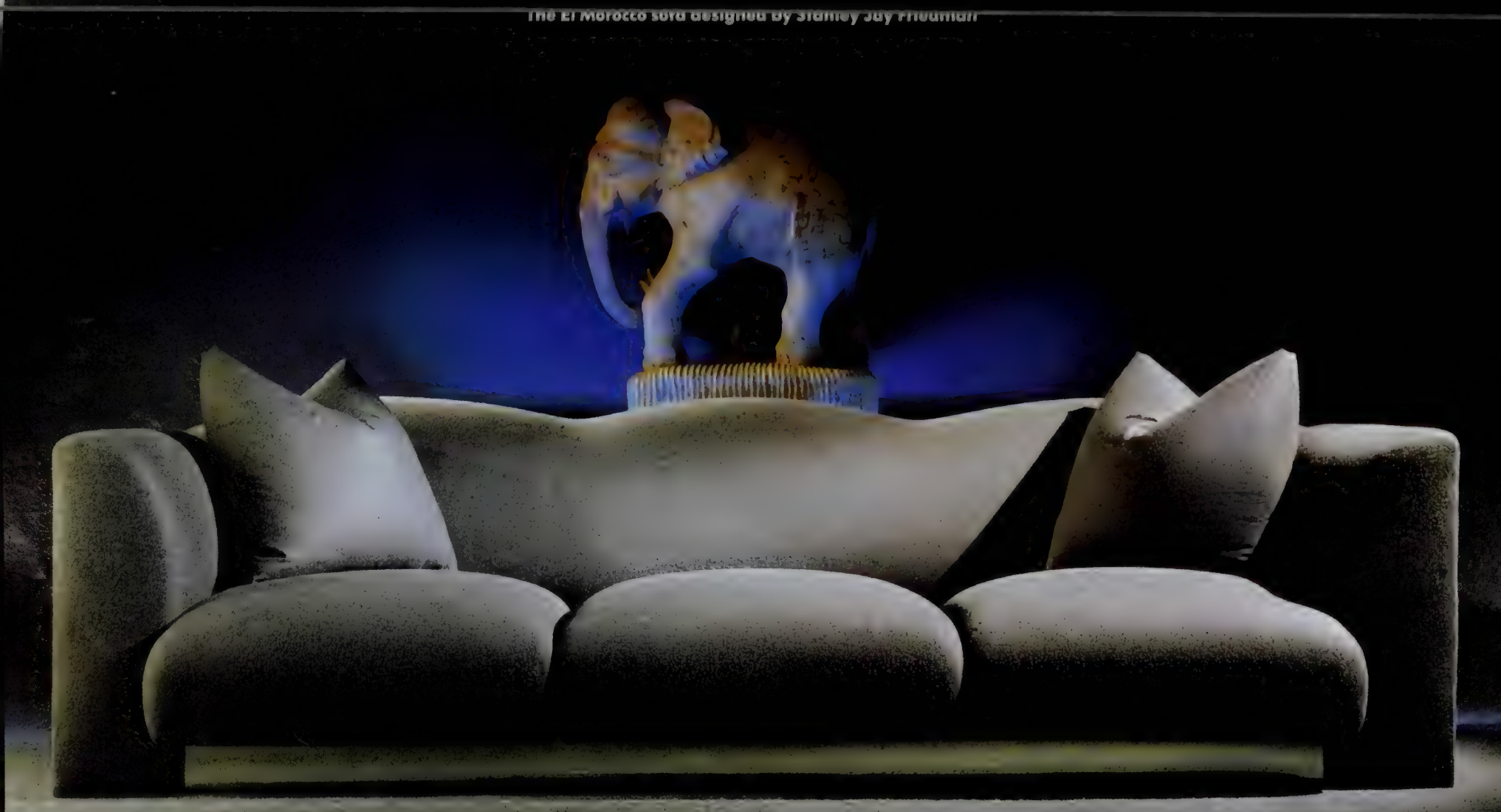
Less influenced by Dürer than many of his contemporaries, "little master" Heinrich Aldegrever developed a distinctive style. An example is his engraving *Wedding Dancers.*

$500 and $2,000. The immense oeuvre of the seventeenth-century etcher Jacques Callot offers a different vision. Famous for gracefully etched genre scenes, images of battle and great, sweeping landscapes, Callot fills one panorama, *The Fair at Impruneta,* with 1,138 people, 67 donkeys, 45 horses and 137 dogs, to capture the tremendous vitality of the markets and festivals central to the life of his time. An excellent impression of this rare etching, one of Callot's most celebrated, might sell today at auction for between $12,000 and $18,000. Nicholas Stogdon notes that a fine set of all eighteen plates of the first state of Callot's series *Les Grandes Misères de la guerre* could probably be acquired at auction for $10,000 to $15,000, and many of Callot's etchings sell individually for a few hundred dollars.

Both David Tunick and fellow New York dealer Paul McCarron suggest still other substitutes for high-priced Rembrandts and Dürers. Mr. Tunick believes that etchings by Piranesi and by the Tiepolos remain

*continued on page 106*

The El Morocco sofa designed by Stanley Jay Friedman

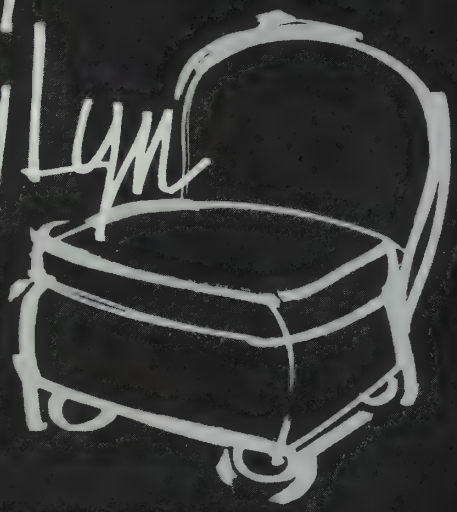


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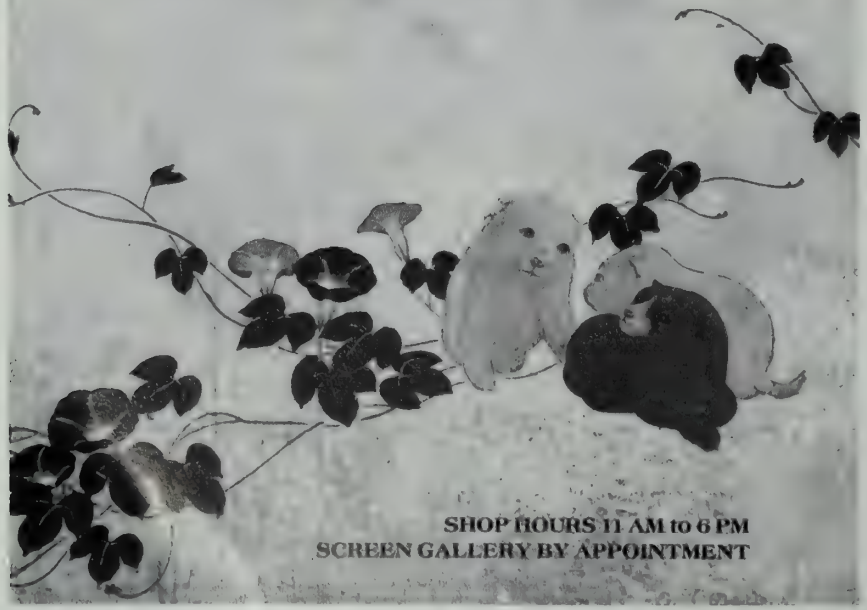
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*continued from page 104*

undervalued. Mr. McCarron notes that seventeenth-century French portrait engravings have hardly been touched by rising print prices. Classic portrait engravings of members of the court of Louis XIV sell for between $300 and $1,200. Eighteenth-century French color prints are also accessible in price, with fine examples selling for as little as $700. Mr. Tunick and Mr. McCarron both feel that French color prints may be poised for a rediscovery, in part as a result of an exhibition held at the Baltimore

**Quality, not quantity, is the issue. Good physical condition and excellence of impression are vital.**

Museum of Art this past winter.

Collectors who have the pocketbooks and the stamina to go after the great rarities of the field had better make haste. At a time when the number of serious collectors has greatly expanded, museums have pulled many top impressions off the market forever. In the coming years, old master prints of good quality should move upward nicely, but prices for the absolute best will skyrocket. Christie's broke new auction ground in November 1983 with a record price for Rembrandt's *Saint Jerome Reading in an Italian Landscape*, and prices over $400,000 are rumored to have been paid for offerings on the private market. James Roundell, director of Christie's print department in London, places this in perspective. "During the twenties and thirties, when an extraordinary rarity came up, one could be reasonably sure that in time one would see another impression of similar quality. Now such opportunities come once in a lifetime, and price is almost irrelevant."□

*—John A. Cuadrado*




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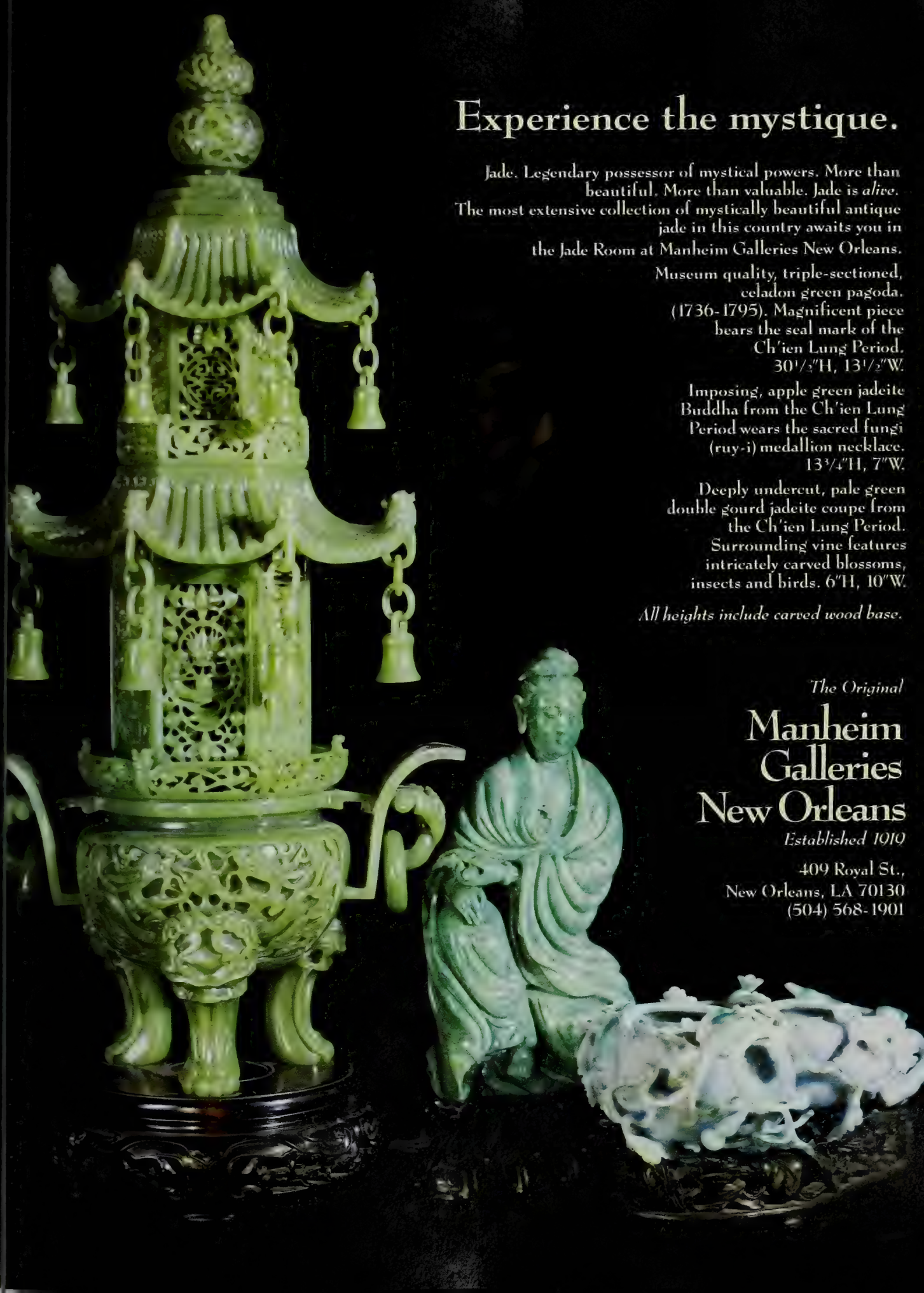
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## J. Robert Scott—Bold Textures of a New Space

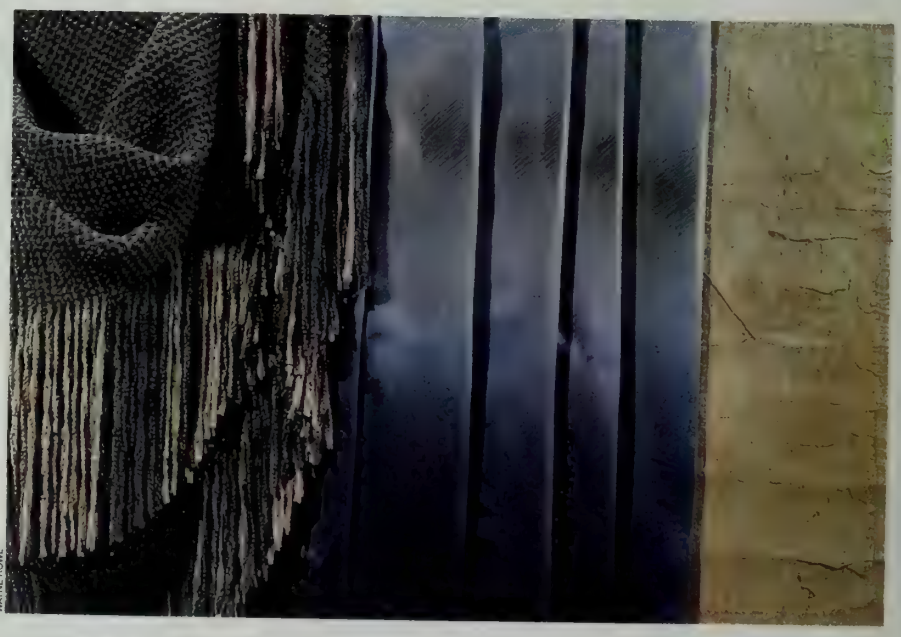

PETER VITALE


PETER VITALE

ABOVE LEFT: J. Robert Scott Fabric and Wallcoverings is a showroom that makes an immediate statement about the style of its designer-owner, Sally Sirkin Lewis—"simplicity, symmetry and strength." ABOVE: In the entrance area, where silk panels line the walls, "the architecture and design flow as one," she says. Elements such as the table and vase, both designed by Mrs. Lewis, seem to float, preserving the "architectural purity" of the space. BELOW: The showroom offers texturally intriguing fabrics: handwoven chenille by Jeffrey Aronoff (left), silk from Old World Weavers (center) and Silk Dynasty's new stucco wallcovering.

FOR THOSE OF US who might think that wallpaper is passé and the use of fabric is a mere sideline in the world of interior design, the new J. Robert Scott Fabric and Wallcoverings showroom in Los Angeles will come as a surprise. The designer-owner, Sally Sirkin Lewis, has boldly split her old showroom—where she once displayed furniture and wallcoverings together—into two, and has designed a new and separate haven for the fabric and wallcovering aficionado.

The new space, on Melrose Boulevard, is only a couple of doors up from the furniture showroom. Any stylistic resemblance to the old showroom, however, begins and ends with the façade. Inside, a strict, spare and symmetrical room emerges. Minimally furnished, it has sisal-covered floors, white walls and a dark ceiling, all working together to form a clean architectural frame for the showroom's wares. Panels and panels of fabrics hang inside large


WAYNE ROWE

*continued on page 116*

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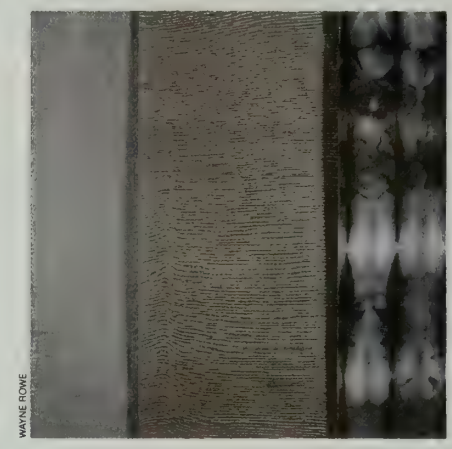
J. Robert Scott—Bold Textures of a New Space
*continued from page 112*

recesses, one along each wall, softening the hard edges of the minimalist space. Like books in a collector's library, the fabrics give life, splendor and content to the mute walls.

"We represent twenty-five firms as well as our own line of fabrics," says Sally Sirkin Lewis. She expertly leafs through panels of silk, velour, bouclé and cotton, looking for a particular example. "Here is a young Japanese designer, just beginning. Marvelous work." The delicate brushstrokes of Japanese landscape painting have been transformed into patterns on the fabric surface—bringing modern flair to a venerable tradition. Guided by her discriminating eye, she reveals, panel by panel, the inner secrets of the displays. These fabrics come alive with exotic names and histories; new technologies, ancient skills and a designer's talent all blend together in their creation.

The abundance of new materials is inspiring, offering many exciting opportunities to designers. Flipping through the display panels, Mrs. Lewis remarks: "This is a stucco wallcovering that replaces the concept of the old wallpaper roll." Now an actual stucco surface is available—paper thin, of course, but real stucco. Next to it hangs another covering that looks unmistakably like crushed cardboard; an ignoble material has been made intriguing in the way that Robert Rauschenberg brought flattened cardboard boxes to glory on museum walls in the early 1970s.

"My design sensibility comes from working with architects. I learned drafting, specification writing, and how to do working drawings. I learned to look with an architect's eye," says the designer. She began early to study the great modernist buildings. The Seagram Building in her native New York City—and its architect, Mies van der Rohe—became a major influence. "And," the designer continues, "the Bauhaus, early Skidmore, Owings and Merrill, Neutra, Philip Johnson, and later, Alvar Aalto were all very important to me." The controlled order and completeness expressed in her showroom through symmetry, the axial arrangement of the space and repetition of architectural elements is evidence of her modernist sensibility. But the textures, as in the Sally Sirkin Lewis–designed cast-plaster lighting fixtures, come from the designer's other passion—bringing the surface of things to life. The architectural framework is shifted from cool logic toward sensuality by the textural appeal of the surfaces. Thus, one of her heroes is the Mexican architect Luis Barragán, whom she began to admire in the late 1970s. "There is such romanticism in his structures—almost a lyrical quality," she observes.



WAYNE ROWE

ABOVE: Shades of elegance in fabric design at J. Robert Scott: from left to right, *Bronze Haze*, a Sally Sirkin Lewis–designed handwoven silk; *Mekong Dynasty*, a Jim Thompson Thai silk; and *Forest Streams*, a handdyed velvet by Maya Romanoff. A cool forest setting—meandering streams, spidery tree limbs and a light touch of frost—inspired its exotic pattern.




PETER VITALE

ABOVE: The clean-lined architectural detailing of the façade establishes the format for the interior. BELOW: Mirrors "afford a sense of infinity and tranquillity," explains Sally Sirkin Lewis, creating "a larger and more open space." J. Robert Scott *Madagascar* straw upholstery covers the Art Déco–style chair, designed by Mrs. Lewis.



Beyond the great entry hall and its walls of hanging fabric panels, the three short galleries of additional display space appear. A set of mirrors, one at each end of the short corridors, multiplies the space to infinity. Layers of cloth stretch endlessly in both directions. Hard to resist the urge to have it all! "Fabrics can be intoxicating," smiles Sally Sirkin Lewis.

Showrooms are a relative novelty on the interior design horizon. "It all started with three renegade designers who left New York to open the first interiors showroom in Dallas, in the late sixties or early seventies," says Mrs. Lewis. The success of the concept is all too apparent. But a showroom is not simply an effective merchandising mechanism; it can also be an instrument of education, as in the case of J. Robert Scott.

The horizons of the fabric world are broadening. This stems in part from the trickling-down of ideas from other sources, such as painting, but also from a new exuberance in the field itself. Sally Sirkin Lewis is clearly one of the forces in this exuberance. As a designer of fabric and promoter and patron of young designers, she has, in this showroom, set the stage for further expansions. □

*—Lars Lerup*

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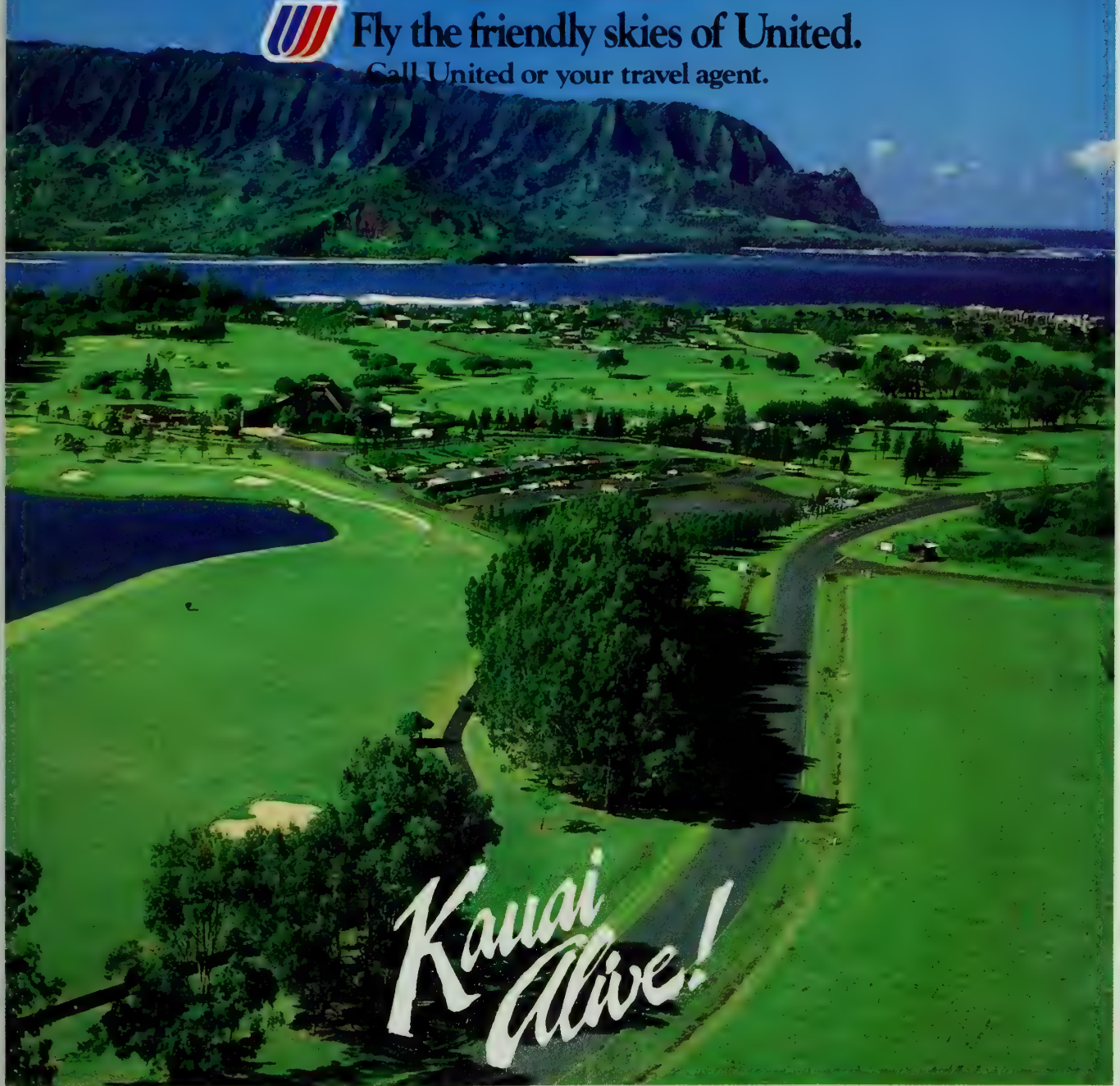


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## Vienna, Severe and Sensuous

WHEN AN ICONOCLASTIC ARCHITECT, whose work draws heavily from a wide range of historical antecedents, meets a vintage city where the architecture is as nostalgic as it is au courant, the relationship is bound to be intriguing.

To Chicago architect Stanley Tigerman, Vienna is cloaked in sublime mystery and laden with enchanting contrasts, which he discovered by immersing himself in the city's pastiche of architectural styles. "Viennese architecture is diverse and idiosyncratic. Because it is so free and nonimitative, it is almost impossible to categorize it stylistically. You can't put Vienna or its architecture in a box. It's too eccentric, evocative and strange. And like all eccentric things, it tends to be very seductive," he says.

Exemplary of the current Viennese architectural scene's eccentricity, according to Mr. Tigerman, is a contemporary bank building designed by Austrian architect Günther Domenig. Like a giant space creature, the steel and glass structure looms threateningly over the street. "It looks like a stainless steel mouth ready to swallow you up," notes Mr. Tigerman. The building's offbeat structural elements are as unusual as its appearance. It was fabricated in an extravagantly expensive manner, using monumentally scaled, customized sections of stainless steel and glass—materials usually employed in much smaller measures.




ANGELO HORNAK/ART RESOURCE, NEW YORK

In sharp contrast to the bank is the König von Ungarn, a small, tantalizingly detailed turn-of-the-century hotel that Mr. Tigerman discovered off the Kärntnerstrasse, a main thoroughfare. "It's a tiny old hotel with only about fifty rooms and a double-height atrium. It's extremely beautiful in a subtle way." Typical of the hotel's ornamental detailing are the classical wooden pilasters flanking the lobby windows on the main level. The refurbished pilasters are topped by miniature golden capitals that draw attention to the arched, mirrored and mullioned windows that wrap around the upper half of the lobby.

In yet another dramatically different architectural vein is the Looshaus, "a paradigm of early modern architecture," says Mr. Tigerman, "with Wrightian terraces and boxy forms. At the turn of the century, Adolf Loos was the architect who said that decoration is a crime—he's one of the polemicists of modernist thought. His buildings are like the ones Howard Van Doren Shaw and Frank Lloyd Wright designed and built around Chicago, with double-hung windows mullioned at the top."

According to Mr. Tigerman, the diversity of Vienna's architecture can be traced to the city's ideological and cultural schizophrenia, an intermingling of Baroque excess and Teutonic austerity, rooted in the political and philosophical upheavals that are the country's history.

Architect Otto Wagner's turn-of-the-century Karlsplatz station, one of the Stadtbahn railway stations he designed, is a fantasy of ornamental ironwork. On the other hand, a work from the 1930s, the Karl Marx Hof, is in a totally different architectural and ideological style. "It's an apartment complex," Stanley Tigerman explains, "based on the idea of a Roman house with an atrium. It creates a bridge-like separation from the city. All the units face inward and form their own environment with landscaped courtyards. Karl Elim designed it, and it housed workers and their families. It's been famous in the history of the social-

Impressed by the diversity of Vienna's architecture, Chicago architect Stanley Tigerman noted styles ranging from ornate and romantic to spare and austere. LEFT: Otto Wagner's Karlsplatz station, gilded and stenciled, is a turn-of-the-century creation that "celebrates the comings and goings of people—as well as the Industrial Revolution."

*continued on page 126*


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Vienna, Severe and Sensuous
*continued from page 122*



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ist movement. Now, of course, it's all been gentrified."

The marked differences in the buildings of Vienna hold a special fascination for Mr. Tigerman, who thoroughly relishes their uniqueness and diversity. "Vienna was one of the centers of the Jugendstil movement around the turn of the century. Jugendstil is a strange amalgam, three or four times removed from any version of a particular style," he says. "Therefore, in a way, it's perhaps more original and creative because a great deal of transformation was involved. It's freer and less normative. In short, it's not immediately, perceivably imitative.

"Otto Wagner and Josef Hoffmann, along with Josef Olbrich, worked in the Jugendstil style and formed a group called the Secessionists. Olbrich designed the Secession building of 1898, which predates Frank Lloyd Wright's famous Unity Temple in Oak Park, Illinois by several years. It is more like Unity Temple than you could possibly believe, even though Wright always claimed he was never influenced by anyone."

Beyond architecture, Stanley Tigerman perceives a plethora of contradictory elements that contribute to Vienna's split personality. "I'm not a very place-oriented person, but style is an undeniable part of an architect's life, and Vienna, if nothing else, is totally stylish," he points out about this city noted for its rich visual feast.

While much of the city's style pivots around its offbeat architecture and its cultural offerings, particularly music, opera and theater, Stanley Tigerman believes that Vienna's essence also relies heavily on myriad everyday stimuli that are sensory signals of the city's spirit. "Vienna really is a pattern of people, a discreet pattern, but a memorable one. The women generally are very elegant and beautiful, with severely tailored suits, carefully trimmed hair, fedora hats and barely visible eyes. The men are mysterious-looking, with trenchcoats and sharply chiseled faces. They cluster in dark, heavily curtained cafes and crowded bars, drinking their schnapps with steins of beer."

The scents of the city caught Mr. Tigerman's attention, too. "Vienna smells like strudel and chicken paprikás and very suggestive, expensive perfume. It smells mysterious, too, and it's not at all orderly like Amsterdam. Vienna is earthy, but elegant. Things get more sensuous the closer you get to the Mediterranean, and Vienna is on the way."

Just outside Vienna, at a vineyard wine garden in

Stanley Tigerman, at one of Vienna's outdoor cafés (top left), enjoyed the sights, sounds and scents of the city—and the stylishness of its people. The swelling form of a steel and glass bank (top right), by contemporary architect Günther Domenig, can appear either ferocious or somewhat humorous, Mr. Tigerman observes. He finds the "mechanistic, metallic façade" to be "quirky and quintessentially Viennese." He compares Josef Olbrich's Secession building (left) to Frank Lloyd Wright's Unity Temple in Oak Park, Illinois (center), for their massiveness and their controlled decoration. "Both Viennese Jugendstil architects and American Prairie School designers were expressing a dissatisfaction with the ornate architecture of the past," he says.

*continued on page 130*

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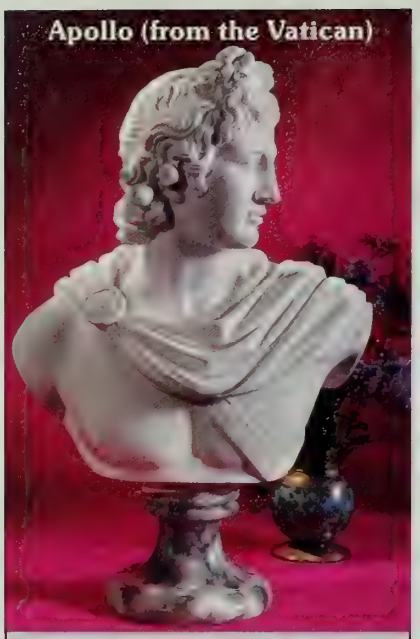
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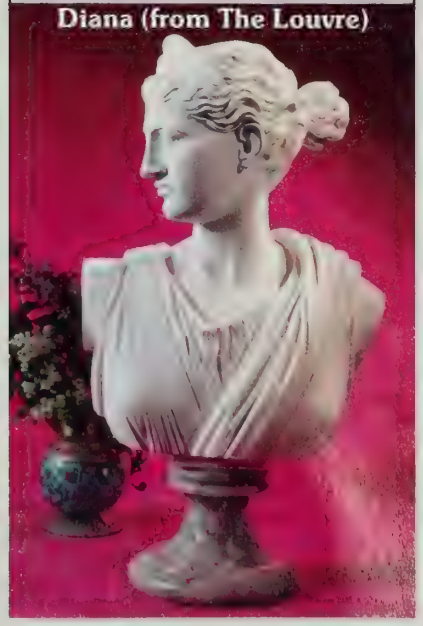



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## Vienna, Severe and Sensuous

*continued from page 126*


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TOP: The Karl Marx Hof, a famous housing project of the 1930s, "creates a series of Eden-like courtyards," says Mr. Tigerman. ABOVE: Embodying the contrasts of Vienna, the modern Danube Tower—a television station and restaurant—looms behind Neo-Gothic police headquarters.

Grinzing, Mr. Tigerman experienced a scene that paints a highly sentimental picture of Vienna's Baroque side. "The men were in lederhosen, the women in dirndls. They were all sitting at wooden tables, drinking wine and eating blood sausage. Some of the vines grew on wood trellises supported by stone pillars that formed a kind of arbor you could walk under."

In a way, the picturesquely costumed people in the wine garden setting struck Mr. Tigerman as an echo of the highly ornamental buildings profiled against the Viennese sky, alongside the many "reductive and strict" structures built since the turn of the century. "It was quite gemütlich and romantic," he recalls. "Almost kitsch, really. It was as if the vineyard—like parts of Vienna—was in a time warp. In essence, it was the apogee of Middle Europe. Slightly haunting, with many dark undercurrents. A kind of subtlety on subtlety."□

*—Nancy Adams*

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**THROUGH YOUR DECORATOR, DESIGNER OR ARCHITECT**

# Whodunit?
# The interior designer?
# The decorator?
# The architect?

That perennial mystery—the perfectly beautiful room that's also perfectly livable—has been both simplified and compounded during the last hundred years by the multiplicity and variety of choices and of help available.

When Frederick Schumacher came to New York from his native Paris in the 1880's to set up shop as a purveyor of the world's finest fabrics, decorating with a capital D was about to be born. (Many authorities give the actual birthdate as 1897 with the publication of *The Decoration of Houses* by novelist-to-be Edith Wharton and architect Ogden Codman, Jr.) Up until then, the putting together of Halls, Parlors, Suites *et al.*; the choosing of colors and woods and marbles; the ordering of rugs, textiles and wall coverings; even the placing of the bibelots of the hour—all this was, more often than not, considered an integral part of the architect's job. Any list of great interior designers would, of necessity, have been a list of historic architects: Vitruvius, Palladio, Mansart, Le Vau, Inigo Jones, Robert Adam, Thomas Jefferson, Horta, Mackintosh, to name but a few. From the very start of civilization's continuous search for the perfectly livable, perfectly beautiful room, architects had been the chief authors of significant interior styles.



But now there was a whole new breed of professionals to help in the search. The Decorators—joined in a few years by the Interior Designers—were bringing new skills, new attitudes, new ideas to the home-making scene. Here they were, taste and vision at the ready, anxious to turn more and more rooms into better and better looking places.

Were the architects out? Relegated to ivory towers, blue prints and strictly architectural matters? Well, as in many good mysteries, the plot didn't develop quite as you might expect. For lo! here it is, several generations into the Decorator-and-Interior Designer Era, and who's shoving furniture around? who's designing chairs and tables and tea sets that museums are gobbling up and that homemakers are dreaming about? who's decreeing purple and pink and peach? You're right. Architects.

Take the living room and gallery-hall shown here. The Manhattan architectural firm Phillips Janson Group, Inc. were called in to carve rooms and define spaces in a typically cavernous New York loft. They also turned their hands to the interior, coming up with a cozy elegance perfectly in tune with their own architectural solutions. The handsome Caucasian-type wool rug with its appealingly geometric motif and its rare tan-and-gold coloring, a limited edition imported by Schumacher from Rumania, suggests an architectural sensibility. Perhaps the only other clues to the fact that the room was "done" by architects are the restrained color palette, the sensitivity to in-room sightlines and such "architectural" touches as the framed blueprint above the 1929 classic chair by the illustrious architect Eliel Saarinen. The chair, shown in close-up at right, is upholstered in *Timberton,* a Schumacher flame-stitch jacquard. Other fabrics in the room cover the whole gamut of fibers from traditional silk, wool, and cotton to the twentieth century man-made wonders of 100% DuPont Dacron® polyester (elegant yet hardy *Chatfield* and *Samarra* cover the sofa and floor cushions).

The design criteria and the decorating



Schumacher's Illustrated Notes on 20th Century Taste. One of a series.








SOFA & CHAIRS, DAVID-EDWARD LTD., BALTIMORE; SAARINEN CHAIRS, ICF, NY; KYOTO TABLE, BEYLERIAN LTD., NY

axioms as used in this room are, of course, part of the present-day vocabulary employed by designers and decorators—as well as by architects. In short, you can't really tell who "did" a room by just looking. Or even by just listening. Would you have guessed this was ultra-chic decorator Billy Baldwin speaking out? "We're talking about a place people live in, surrounded by things they like and that make them comfortable. It's as simple as that." Or that this sort of summing up would have come from the august Frank Lloyd Wright? "We all know the feeling we have when we are well-dressed: we like the consciousness that results from it; it affects our conduct... you should have the same feeling regarding the home you live in."

With all the multiplicity of decorating solutions available in the world today, the absolute singularity of the collections and showrooms of F. Schumacher is of daily importance to architects, designers and all searchers for the beautiful, livable room. The range of the Schumacher selections is encyclopedic. From Schumacher's own custom-order mill, as well as from all the celebrated looms of the world, comes an amazing repertoire of design solutions—stripes, florals, solids, you name it—for every interior from the most classic to the most contemporary.

Which is why, finding the right print, discovering the ideal wallcovering, unfurling the special rug or carpet—all approach certainty here. No matter what the decorating question—for architects, decorators, interior designers—the answer, for almost a hundred years has been, "Surely, Schumacher."



# Glowing Reflections

## *The Polish of Luxury in New York's Trump Tower*

INTERIOR DESIGN BY STEVE CHASE
TEXT BY PETER CARLSEN
PHOTOGRAPHY BY JAIME ARDILES-ARCE

"IT'S A FANTASY of New York," says Steve Chase. "A dreamscape, if you will. An interior that is meant to reflect all the images of glamour and seductiveness the word 'Manhattan' brings to mind." He is talking about the tour de force he has assembled, with architect Michael Mahaffey, high in the Trump Tower.

As an interior designer, Steve Chase has always been responsive to the immediate environment of his projects. "Since so much of my work has been on the West Coast, I've naturally chosen a cool, rather spare aesthetic, because that's what tends to work out there. So when I heard that this apartment was more than fifty floors above Fifth Avenue, I got very excited. Remember, around Palm Springs you're generally not allowed to go above two stories!"

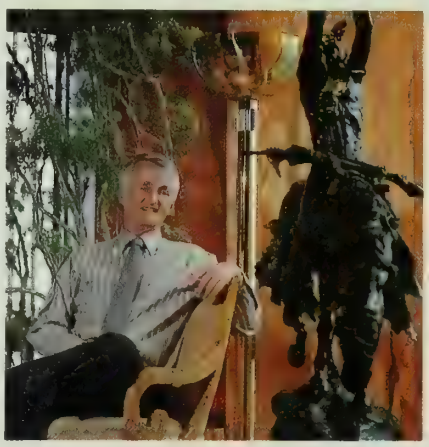
Clearly, altitude demanded attitude, and Mr. Chase began to think about both. "Urban luxury to me is glitter, polish and splendid materials. It is also a sense of bravado, of daring. Luckily, my clients were of the same frame of mind. They're from the Midwest, and when they visit New York they want to suspend disbelief for a while and look at the world reflected in peach-tinted mirrors."

Mirrored ceilings, in fact, are one of several devices Mr. Chase and Mr. Mahaffey have used to disguise the fact that although the building's views and location are superb, the room proportions are conventional. Polished brass, travertine and gleaming ostrich-stamped leather paneling all add to the impression of being inside a gigantic jewel case; at night, the sparkle becomes even more animated with the surreal addition of traffic lights far below on the Avenue.

On closer examination, however, it becomes apparent that Steve Chase has exerted a measure of control. "Superbness of finish can cloy," he cautions, "unless there's a real toughness underneath. You have to know exactly how far to go. True luxe requires a certain measure of austerity. You might say extravagant materials are quite demanding. They need to be lived up to. I think it's significant that my clients only use the apartment part of the year. I wouldn't have given them this point of view had they intended to make New York their permanent base."

There is no doubt that once having committed himself to this approach, Steve Chase carried it out with tremendous confidence and skill. Beginning with the high-wire act of the living room, the visitor is regaled with a full panoply of dramatic effects in both lighting and materials. Continuing through to the more subtle and intimate—though still sumptuous—bedrooms, it is clear Steve Chase never permits a loss of control.

The blaze, color and energy of the rooms are ever present, generating a strong feeling of warmth. "I've referred to the apartment as 'those Turkish rooms,' because I find them wildly exotic in many ways," Steve Chase says. Certainly, the richness and density of his design is undeniable. "I think my clients and I saw this apartment as a wonderful holiday. A chance to play at many things. And for me, it was a chance to do something completely different, something unabashedly theatrical, yet at the same time to be true to myself as a designer—which ultimately means never to do any work that isn't appropriate."



And that is probably the most singular thing about the apartment. In spite of its deliberate exaggerations, it is exhilaratingly appropriate.□

With reflective surfaces prevailing, double vision becomes an eminently positive trait in a Trump Tower apartment. ABOVE: Designer of this urban fantasy, Steve Chase relishes the environment he's created. OPPOSITE AND FOLLOWING PAGES: In the living room, a geometric theme is asserted through patterned velvet upholstery, travertine flooring, and wall tiles of ostrich-stamped leather. Upholstery fabrics from Clarence House; silk-clad pouf from Vermillion. The painting is by Thomas Hart Benton; bronze sculpture by Buck Mc Cain. A "crushed glass" table in the dining area sparkles beneath crystal stemware from Baccarat and dinnerware by Royal Crown Derby; the Regency-style armchairs are by J. Robert Scott. In the bedroom, wallpaper of simulated mica sustains the impression of shimmering luxury. Carpeting by Stark.





















# Of Heart and Hand

## *Laughlin and Jennifer Phillips's Georgetown Residence*

TEXT BY CHARLOTTE CURTIS
PHOTOGRAPHY BY PETER VITALE

JENNIFER PHILLIPS is something of the scholarly rebel, always capable of seeing another side to whatever is the conventional wisdom of the moment, and that is important. Had she been of another sort, she might have left what used to be Janet Auchincloss's house as thoroughly Georgianized as she found it. But she didn't.

She could see that the handsome old Georgetown house had started life Victorian, and while neither she nor Laughlin Phillips, her husband, was especially enamored of things wantonly Victorian, they did admire the furnishings created during the later Arts and Crafts Movement, the revolt against tasteless overmechanization that came in the years before World War I. That movement, which began in England, sought to reestablish individuality, workmanship and quality in the crafts. It glorified handwork, led to the familiar Mission style and served as the intellectual backdrop against which Bauhaus and Scandinavian modern developed. "Space in every room of this house is consciously devoted to the Arts and Crafts Movement," Mr. Phillips said.

And, of course, he knows whereof he speaks. His father, the late Duncan Phillips, was the collector who, unaided by dealer or adviser, assembled Washington's critically acclaimed Phillips Collection. Though superficially the life of Duncan Phillips appeared to conform to the stuffy Victorian mores of his day, his friend Joseph Alsop has said that he managed to escape society's oppressive preoccupation with gentility, "the curse of artistic and intellectual life." Instead, the Jones & Laughlin Steel heir exercised "a superb, exacting and demanding eye." And since both the collection, which Laughlin Phillips now directs, and the house's unusual interiors are knowing departures, they are accidentally interrelated, each one an extension of the other.

One uses the word "accidentally" advisedly. Mrs. Phillips first encountered sturdy mantels, handcarved oak, and delicate, underelaborated tables as a child in St. Paul, Minnesota. Later she became a student of the period, and a collector. "Look," she said in that straightforward way of hers, "the movement had its roots in radical politics; it was a reaction against working conditions under which furniture was being made. The craftsmen didn't depart much in design. They did the refining later."

She thinks of the reformers as the flower children of their day. "They even experimented with drugs," she said. "They wanted to live among beautiful things. It was a romantic notion. But the movement failed. The pieces were too expensive."

The Phillipses have been married for nine years. Between them, they have seven children from previous marriages, two dogs and a cat. Besides lots of space, they needed private refuges and a place to entertain. They don't like buffets, which meant knocking out part of a wall so the library as well as the dining room could be used for big seated dinners.

He, a former Foreign Service officer, and she, a politically savvy observer, know the big-party huddles into which Washington's high and mighty inevitably dive for insider discussions of what's really going on in the government. The furniture arrangement has taken such needs into account—both in the drawing room, where parties gather for cocktails, and again in the garden room, with its flowered chintz sofas, paintings, simple pottery, and chairs so elegantly refined they could have been used by ancient Chinese scholars.

Despite the high-style formality, there's nothing la-di-da about the Phillipses or their house. They put the television, the exercise equipment and a well-stocked refrigerator in a large upstairs room, and it is there that Mr. Phillips may be found at day's end, often in jeans.

Yet the house is studded with star turns, not the least of which is the specially designed dining table. Intarsia roses echo carvings on the mantelpiece and on the Philadelphia chairs. The dining room rug is Chinese. The light fixtures are Prairie School—shining, homegrown examples of Arts and Crafts values. "When I saw them," Jennifer Phillips said, "it was like Proust and his madeleines. I knew I was home."□

OPPOSITE: Laughlin and Jennifer Phillips have incorporated their abiding interest in the English and American Arts and Crafts Movement into almost every room of their Victorian house in Washington, D.C. To unify the exterior of the house, architect George E. Hartman opened the rear façade to the south garden with a series of French doors. He added the wide columned arbor to shade the rooms facing the garden, eliminating the need for draperies.

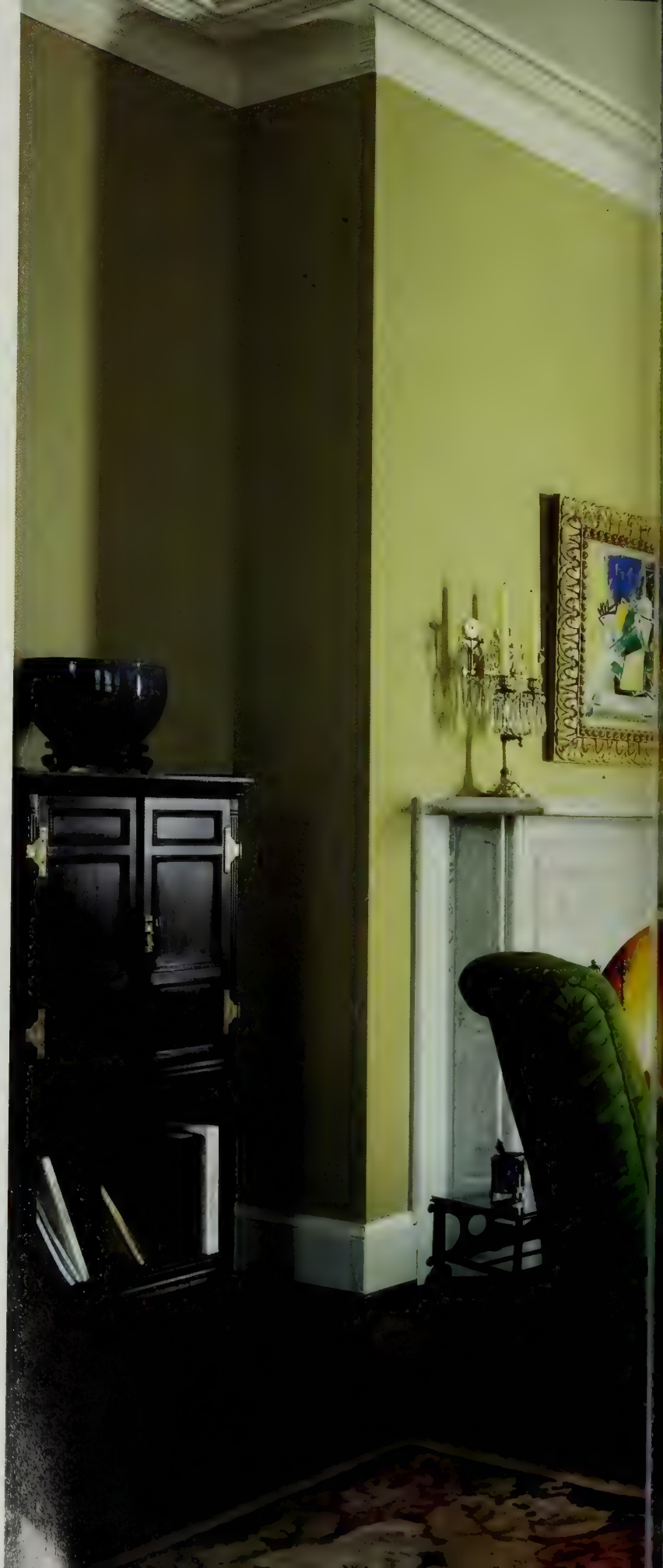












PRECEDING PAGES AND TOP: Interior designer John Peters Irelan has let flowered fabrics bloom in the garden room. Damask for the club chair is from Lee Jofa; loveseat is covered in Cowtan & Tout chintz. Ebonized oak and cane chairs, designed in 1896 by David Kendall for the Phoenix Furniture Company, surround a gateleg American Arts and Crafts table. The painting, *Ingleside II*, is by Richard Diebenkorn. RIGHT AND ABOVE: The music room is an elegant statement in late-19th-century furnishings. The American Aesthetic Movement is represented by an ebonized cherry sideboard; English scoop-back papier-mâché chairs are covered in Stroheim & Romann fabric. The painting above the mantel is by Alfred Maurer; one to the left of the door, by Hobson Pittman.





DERRY MOORE

OPPOSITE AND ABOVE: The library strongly reflects Jennifer and Laughlin Phillips's taste for furniture in the American Arts and Crafts style. They have collected such pieces as the Gustav Stickley side chairs, and a pair of Prairie School armchairs—attributed to George Maher—under the guidance of consultant Robert Edwards, who helped them in selecting the Arts and Crafts furniture for the house. Several examples of American art pottery, including vases and lamps from Rookwood, Fulper and Van Briggle kilns, are also represented. The painting, *Still Life with Blue Bench*, is by Marsden Hartley. Sofa is covered in Jack Lenor Larsen velvet.



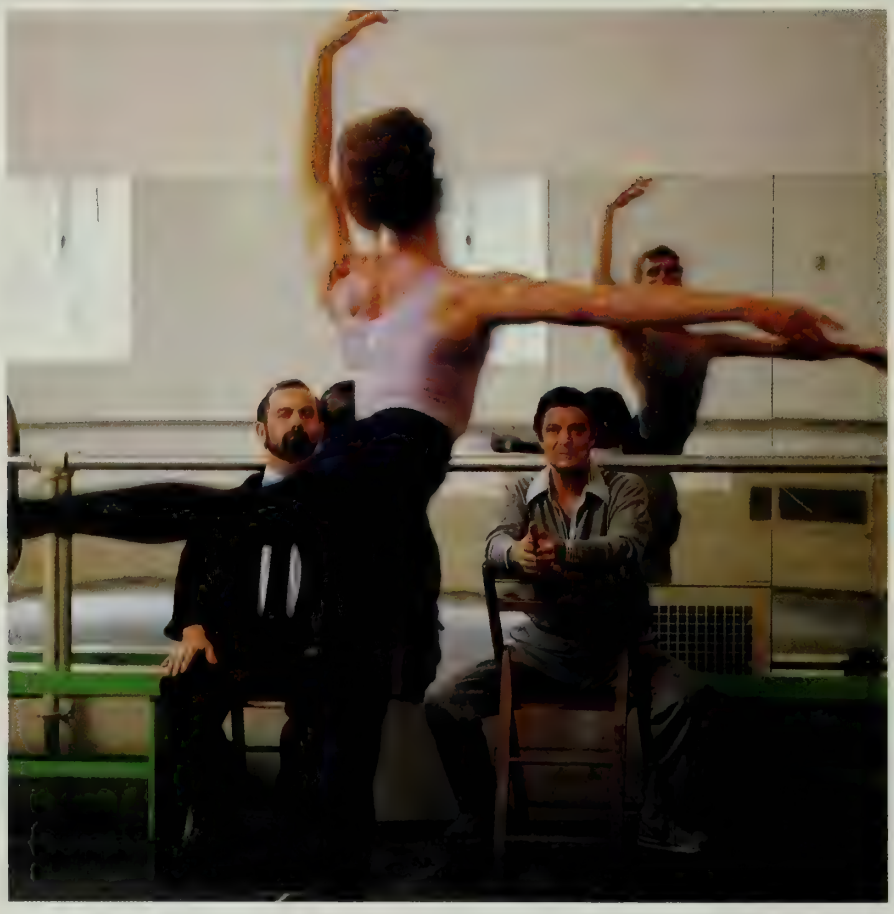


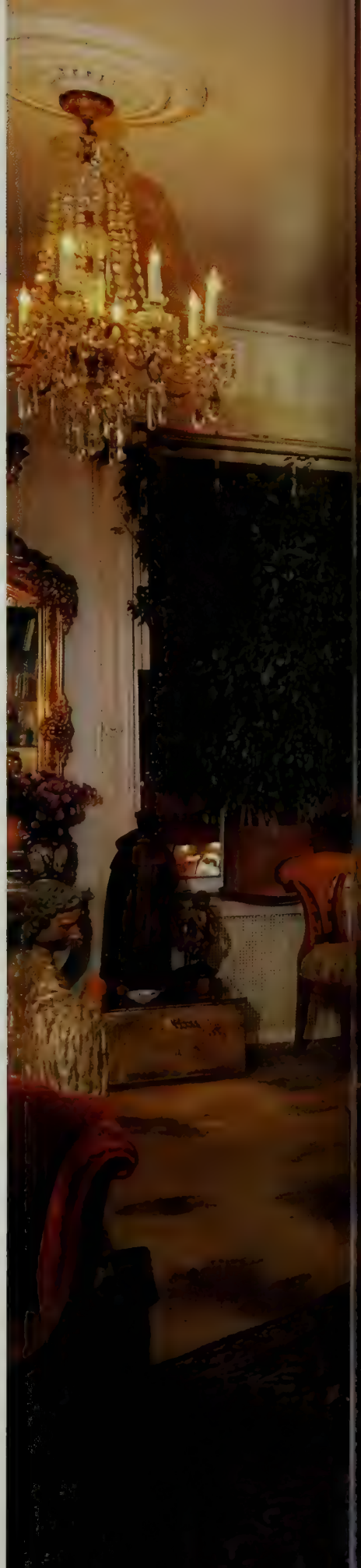


OPPOSITE: In the dining room, the straightforward craftsmanship of the American Aesthetic Movement is evident in the cherrywood mantel, circa 1880. "Robert Edwards designed the inlaid border of the dining table, made by Jay Hafner and Dennis Zauner, to complement the suite of LeJambre chairs," says Mrs. Phillips. The landscape is by Gifford Beal. ABOVE: A *faux*-bamboo and curly-maple desk and rocking chair, both circa 1880, intensify the Victorian charm of the guest room. As she has done elsewhere, Mrs. Phillips has incorporated decorative objects from the Arts and Crafts Movement—in this case a desk lamp and spiral candlestick by W. A. S. Benson and a table lamp by Weller Pottery Company. Damask from Lee Jofa.

# ARCHITECTURAL DIGEST VISITS:
# Robert Joffrey

TEXT BY JOHN GRUEN
PHOTOGRAPHY BY CHRIS CALLIS





"I would like my house to be like dance itself—unexpected, unpredictable," says Robert Joffrey. Whether putting together the repertoire of his company or a wall arrangement in his home, the artistic director of the Joffrey Ballet brings to his work a range, versatility and theatrical flair that have become synonymous with the company's name. ABOVE: Suspended in arabesque, a dancer is carefully scrutinized by associate director Gerald Arpino (right) and Robert Joffrey, who says, "At the studio, everything must be pure and spare. Nothing must take away from your concentration on the work at hand. When I return home, however, I like to be surrounded by things I enjoy, things that hold special meaning for me." RIGHT: In the living room of Mr. Joffrey's and Mr. Arpino's Greenwich Village duplex, objects run the gamut from Chinese scrolls to Indian carvings, from timeless portraits to contemporary costume sketches.











Within the trove of treasures that crowd the Joffrey/Arpino home, each object has a story to tell, a memory to rekindle. LEFT: Many objects were finds collected during travels, such as the Buddhas to Mr. Joffrey's right in the living room. TOP: Other cherished mementos include gifts from friends—here, toe shoe–shaped cookies capture the wistful gaze of a cherub cutout. ABOVE: In the dining room, an antique brass scale prompts reminiscences of a tour to Lisbon in 1962. "I bought the scale at a market for $50," says Robert Joffrey. "When I told the company the street vendor said he would mail it to me, they all laughed at my naïveté. I had the last laugh, however, when I received it six months later!"

IT WOULD BE no exaggeration to suggest that Robert Joffrey, artistic director of the Joffrey Ballet, is a man possessed by dance. Something of a latter-day Diaghilev, Mr. Joffrey, like the great Russian ballet impresario, is a visionary and a perfectionist.

For the past twenty-eight years, the Joffrey Ballet has stood for the preservation of twentieth-century masterworks and the presentation of startling new choreographic concepts. Together with his long-time friend and associate, Gerald Arpino, the company's associate director and its resident choreographer, Robert Joffrey has upheld the highest standards of classical and contemporary dance, and given audiences throughout the world a sampling of what is one of the most varied repertoires ever assembled and presented by an American ballet company.

The home Robert Joffrey shares with Gerald Arpino in a Greenwich Village duplex is nothing if not a moving testament to their great love of dance. There is no corner of this spacious residence that is not somehow a tribute to the art form—it is a riotous assemblage of books, objects, paintings, sculptures, photographs, posters and other dance memorabilia, all displayed with concern for sentimental or historical value.

"I've always been extremely visual, and I've always loved to collect," says Robert Joffrey. "I like living with things that mean something to me, whether it's a gift from a friend or something I've brought back from a tour. It's been almost thirty years that the Joffrey Ballet has been touring, so you can imagine how many things we've collected. We've been to the Soviet Union twice. We've played Syria, Lebanon, Portugal, Austria, India, Afghanistan and Great Britain, as well as forty-nine states in America. Each object reminds me of the culture and feeling of a particular place."

Despite the great visual confluence of ballet material, the atmosphere in the duplex is one of surprising serenity. All is in its place. There is no confusion. Mr. Joffrey's bedroom, for example, could be called a study in *horror vacui*. The walls are packed with paintings, drawings and posters. Shelves are crammed with ballet bibelots, with photographs large and small, with precious carvings and souvenirs of every description. This density forms a richness of color, texture and pattern that transforms the entire room into its own work of art—a monumental collage.

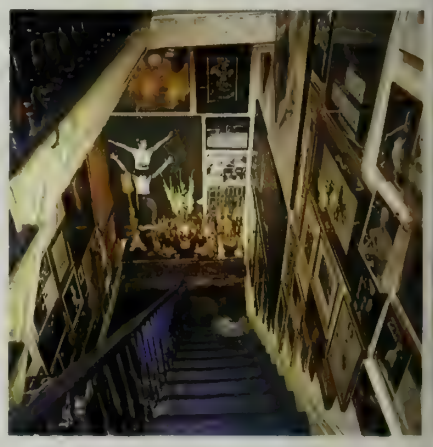
"My home is my sanctuary," Robert Joffrey maintains. "It's calming. It's quiet. Lights are kept dim. I am in another world. When I'm in the studio, working with my dancers, I am surrounded by people, by lots of sound. The music is going. There's a hum and a din that never stops.

"But at home, all is peace. I work quietly at my desk. I read. I dream up new projects for the company. Sometimes I'll just walk around the rooms and look at things . . . the glass ashtray given to me by Ulanova in Russia, the rare photograph of Pavlova given to me by my first ballet teacher, Mary Ann Wells. I'll leaf through a rare 1913 edition of drawings by Léon Bakst, reread a framed letter written by Erik Satie, or gaze at a photograph of the Joffrey Ballet taken in 1956, when it consisted of only six dancers! I get very emotional looking at these possessions, because they have shaped and formed my life. It's a landscape of the emotions."

He reflects, "Ever since I was a boy of eleven in Seattle, I have wanted to run a ballet company. I remember envisioning my first production of *The Sleeping Beauty*, in which every great ballerina of the day would be dancing—Ulanova, Fonteyn, Alonso, Chauviré. And of course Toscanini would conduct! I always dreamed of putting things together, of making something work, of creating some form of grand illusion.

"Well, the Joffrey Ballet has made that dream a reality. To me, dance is freedom. When I see a dance performance where everything works, it's magical. When the music and the lights and the décor and the quality of the dancing are at one, it's otherworldly. And when you can move an audience to respond, then you feel you've really contributed something." He adds, "The dance demands continual renewal, a continual striving for perfection."

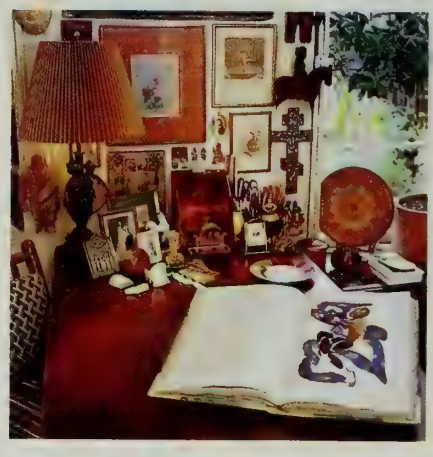
The wealth of personal history represented within Robert Joffrey's home finds a counterpart in the neighborhood's rich artistic heritage. Both Robert Joffrey and Gerald Arpino underscore the importance of this spirit of place, noting that Mark Twain had lived in the area, Eugene O'Neill practically next door. They say they built their company from a Greenwich Village point of view, imbued with its poetry, drama and romance. And that is the ambience of the Joffrey Ballet.□



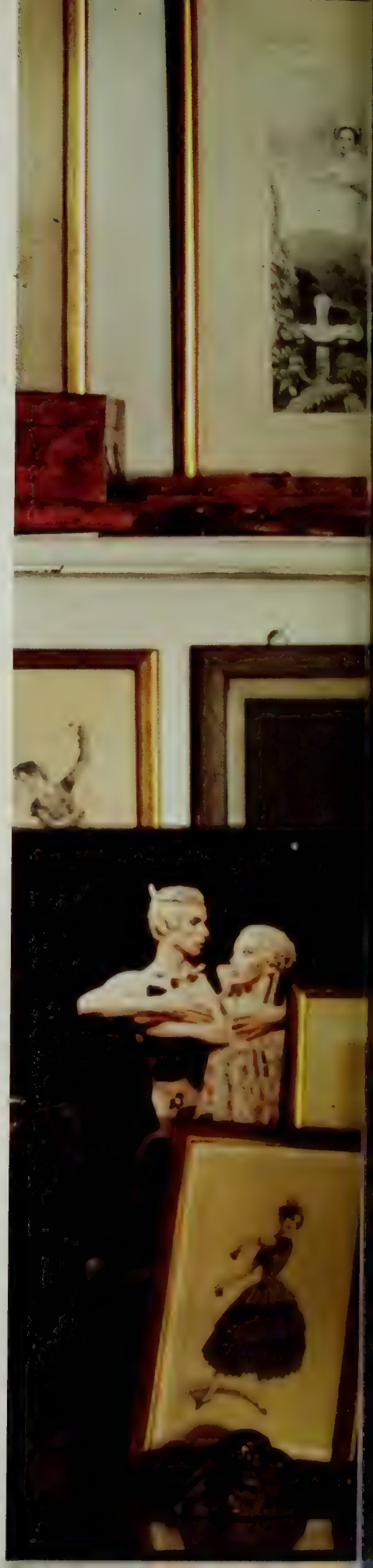
ABOVE: Like the pages of a monumental scrapbook, stairway walls recreate the history of the Joffrey Ballet, and pay tribute to key figures in dance who have inspired the directors. RIGHT: A portion of the stairwell features a drawing of Nijinsky in *Scheherazade* (top left) and photographs of: Anna Pavlova (top center); Gerald Arpino in *Umpateedle*, 1954 (center); Robert Joffrey's *Gamelan*, performed in Leningrad in 1963 (center right); and the original troupe of Joffrey dancers, 1956 (lower left).



"I always dreamed of putting things together, of creating some form of grand illusion."







TOP: When able to escape the demands of an international touring schedule, bicoastal living and perpetual studio work, Robert Joffrey seeks the refuge of home—a place he finds "nourishing . . . where we come to collect ourselves." At a table in his bedroom, he spends quiet moments researching ballets, planning programs and dreaming. ABOVE: "It's said that the Joffrey Ballet has an eclectic repertoire," comments the director. "That's because I have an appetite for lots of things—things that speak for themselves and have a *look* to them." Vying for center stage in a corner of the study: an African dance mask, a Victorian doll and a hobo-art tower, among many other objects. RIGHT: Clustered on bookshelves in his bedroom are a steel engraving of classical dancers, photographs of Nureyev and Nijinsky, a brass traveling icon and early books on Russian ballet.



# Gardens: In the Royal Domain

## *Lord Drogheda's Tranquil Windsor Landscape*



TEXT BY GEORGE PLUMPTRE
PHOTOGRAPHY BY DERRY MOORE



HIDDEN IN A CORNER of Windsor Great Park, enclosed by stretches of oak forest unchanged for centuries, Parkside House and the garden the earl of Drogheda has created evoke a feeling of seclusion and permanence. The garden, secure in its sylvan setting, surrounds and embraces the white-painted Regency house.

Like all residences in the royal domain of Windsor Great Park, Parkside House is owned by the Crown Estate Commissioners. In 1947, when Lord Drogheda acquired the lease, there was very little garden to build on. "A few lovely mature trees, such as the cedar of Lebanon and the holm oak, a tall clipped holly hedge and the circular pool at the far end of the garden, otherwise a pretty good

To a garden he considered something of a "wilderness" in the beginning, the earl of Drogheda has brought an air of casual elegance. OPPOSITE ABOVE: Venerable oaks lend strength to a landscape softened by masses of flowering shrubs. OPPOSITE BELOW: The south façade of Parkside House, in Windsor Great Park, is draped with wisteria. ABOVE: An air of mystery lends enchantment to the garden as cascading wisteria creates a cave of shadows. Roses and hypericum crowd the entrance, and drifts of snow-in-summer light the foreground planting.



wilderness," is the way he recalls it.

Although Lord Drogheda describes his early work as "really terribly amateur, a series of experiments, mistakes and changes," the garden steadily developed into a soothing haven of unobtrusive design and soft colors, providing the perfect escape from the rigors of a busy life in London.

The earl and countess of Drogheda share a lifelong appreciation of, and involvement in, the arts. He was for many years chairman of the Royal Opera House, Covent Garden, and his garden reveals the keen eye and sensitive hand of a lover of art. Lady Drogheda was a concert pianist, and is often to be found on weekends at the piano in the drawing room. The room looks onto the garden, and, as her husband says, "You cannot imagine anything more restful than pruning roses or planting a new shrub to the sound of Mozart or Chopin drifting over from the house."

Lord and Lady Drogheda can spend only a limited amount of time at Parkside House—usually weekend visits—and this has influenced the design and planting. While he says



that "this is not a garden of novelties or rarities," there are a number of horticultural surprises, among them the superb white abutilons that highlight a border near the pool. All of these derived from one original plant, for the earl is an enthusiastic propagator, both for himself and for his gardening friends.

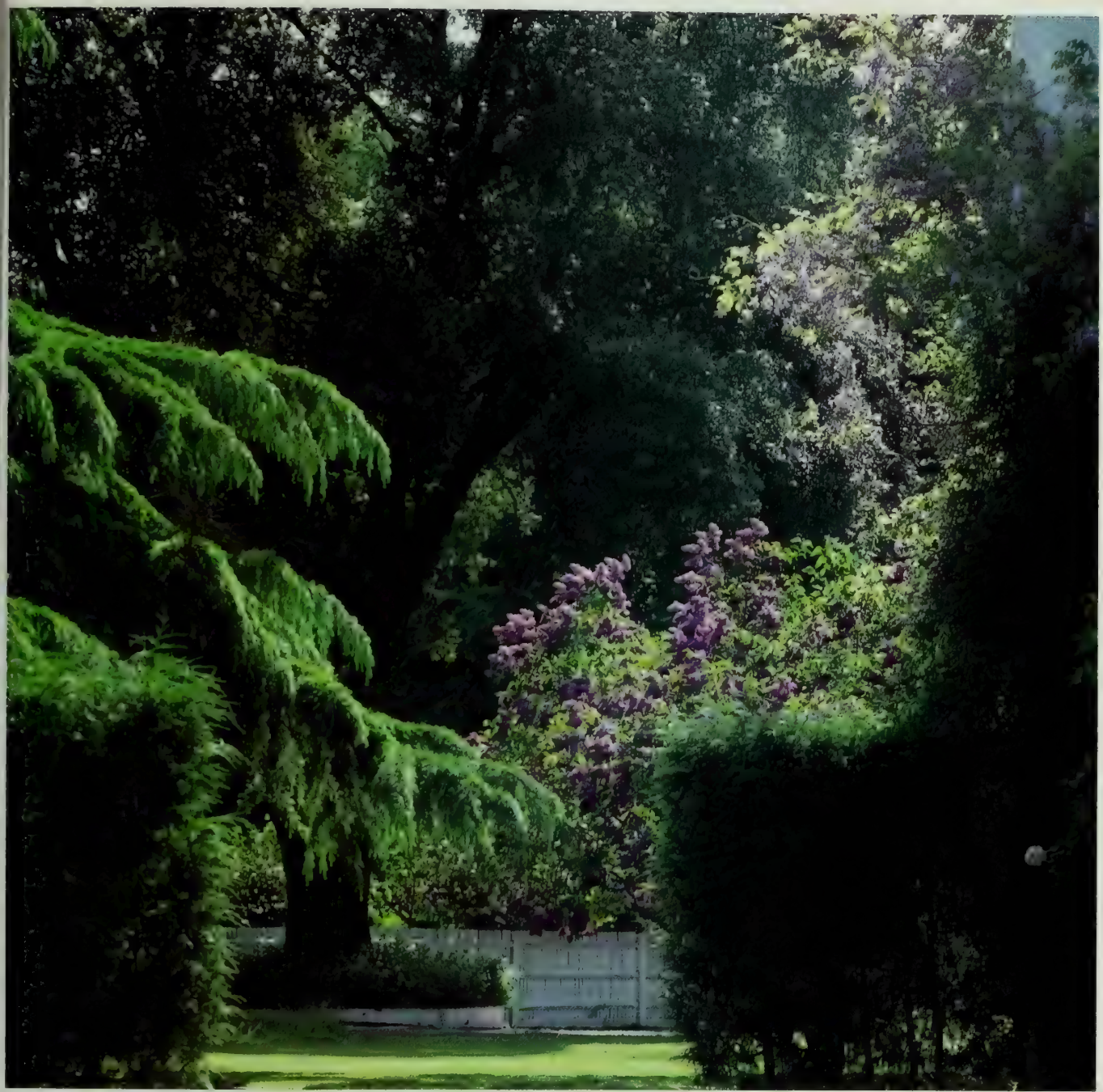
In the springtime, a succession of snowdrops, crocuses and daffodils colors the stretch of unmown grass along one side of the garden. Later, azaleas, magnolias and camellias lead into the midsummer months, when lilacs, philadelphus, old-fashioned roses, wisteria and clematis provide a potpourri of scent and flower. Autumn is the time for the brilliant foliage of maples and the vivid scarlet oak.

OPPOSITE: The lawn is a stage for starry daffodils trooping past a blossom-laden magnolia. Here Lord Drogheda has planted with an eye to varying levels: from low-growing scillas in the foreground to cherry trees in the center, and taller deciduous trees in the background. ABOVE: Against a wall of mellowed brick, roses contrast with the sprawling abundance of a pastel mix of blooms.



Carefully avoiding any rigid formality, Lord Drogheda has divided the garden into areas of differing size and character. "Certainly I have not aspired to create any of those so fashionable 'rooms,' as for instance at Hidcote or Sissinghurst," he points out, "but the garden asked for some sort of structure." Paths lead through openings in hedges of clipped holly and yew, giving a flowing unity. The hedges, combined with surrounding trees, add the element of height Lord Drogheda considers necessary to counteract the generally flat terrain. At the same time, they provide a hint of secrecy and expectation.

Lord Drogheda delights in combining varieties of plants. "This can lead to what you might call territorial disputes," he says, looking with amusement at an old apple tree struggling to hold its own against an invading rose vine. "On the whole, however, they become peaceful neighbors, and the combined effect is an exuberant richness I find delightful." Clinging to the walls of the house are climbing roses, clematis and wisteria. Particularly effective



is the combination of a mass of purple and white wisteria, flowering close to a tall yellow laburnum tree, followed by a cascade of roses.

For Lord Drogheda, gardening is as much about creating an atmosphere as about growing things. The atmosphere here is a nostalgic one, instilled over many years and most evident on a summer evening when moonlight plays on a medley of color and the air is full of scent. The harmony between the abundance of flowering plants in the various borders, the areas of open land, of trees and grass, ensures that nowhere is there an effect of crowding. Rather, there is a feeling of understatement, as refreshing and as traditionally English as the garden itself.□

OPPOSITE: Meadow and woodland blend in a springtime idyll of shadow and sunshine. Daffodils throng the bases of oak trees. "It was important to plan the garden to suit its overall size of roughly two acres," Lord Drogheda points out. ABOVE: In contrast with the varying greens of cedar of Lebanon, Cupressus and evergreen oak, lilacs and towering sprays of wisteria catch the sun.

WITH HIS ONE-WAY, button-down badinage in the sixties, he turned the telephone into stand-up comedy's most effective post-vaudeville prop. In the seventies, as television's comforting Chicago psychologist Dr. Bob Hartley, he treated an assortment of entertainingly troubled types, in the process treating us all to weekly pop-cultural sessions known as situation comedy. Now, in the eighties, he's back in a new series playing a writer of how-to manuals who gets a lot of hands-on experience when he becomes the proprietor of a Vermont inn. But it's only the real Bob Newhart who could write the book on how to stay at the top of prime time.

"The inn that we used as the prototype for the one on my show was owned by some doctor who'd bought it to get out of the rat race," Bob Newhart says. "After an awful lot of appliance breakdowns he sold it, then wrote an article in a medical journal titled 'Bob Newhart Can Have the Inn.' I have a feeling he took a loss on the house.

"And I know how he feels, since I'm one of the few people ever to lose money in Beverly Hills real estate. I bought a house for $125,000, then looked at it, saw what had to be done and sold it for $112,000."

The house where Bob Newhart lives today, with his high-spirited wife of twenty-two years and their four children, is set on a hillside in Bel-Air. "It was built by Gerald R. Colcord in 1930, and it's the only Brittany-style house that we know of in this area," Ginnie Newhart says.

The Newhart place is so fairytale-cozy that their good friend Don Rickles, looking up at its gabled façade, once quipped, "Where are the dwarfs? Where's Snow White?" *They* remain to be seen, but visible amid the masses of plants that line the driveway are bicycles, lawn equipment and a sign that reads "ARMED DOG." "I had it made to order at a hardware store," Bob Newhart explains. "You'd be amazed how many people don't even notice it. I mean, around here they're so conditioned to signs like 'ATTACK DOG' and 'ARMED GUARD ON DUTY.' I just put the two together."

The house the "armed dog" guards (There *is* a German shepherd inside, but he's unarmed. Will he bite? "If he were going to, he would have," Bob Newhart points out) has been expanded over the years to accommodate the demands of a growing

OPPOSITE: Television star Bob Newhart and his wife, Ginnie, have lived in their Bel-Air home for many years, redecorating as their family and needs have changed. "About a year and a half ago, I decided I wanted a different look for the house," recalls Ginnie Newhart. "I wanted that New York, white, uncluttered feeling. What I wanted to do was clean everything out and simplify our lives." To effect the transformation, the Newharts asked Phyllis Rowen Sugarman, who had worked with them before, to update the interiors. BELOW: The country French architectural style of the house is carried inside to the slate-floored entrance hall.



# New Routines for an Old Favorite

## *Bob and Ginnie Newhart's Convivial Bel-Air Home*

INTERIOR DESIGN BY PHYLLIS ROWEN SUGARMAN, ISID
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY RUSSELL MACMASTERS





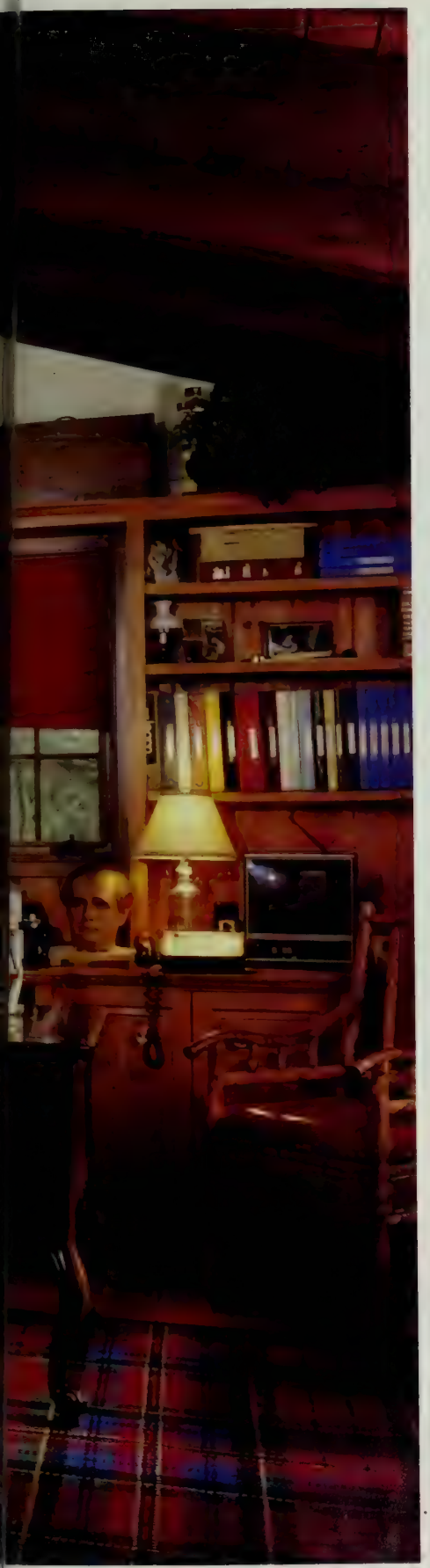






LEFT: Rarely used before, the redecorated living room now has a less formal, more inviting look. An 18th-century tapestry found in London has become the focal point in the monochromatic décor; pillows covered in tapestry fragments echo the larger weaving. TOP: By expanding a former alcove in the dining room into a deep bay, Mrs. Sugarman was able to add a small table for intimate meals. The diamond pattern of the leaded-glass panes is repeated in Portuguese needlepoint rugs from Stark. ABOVE: Ceiling beams, paneled walls and a rough-textured carpet give the den its gracious yet casual mood. Apothecary chests are incorporated into a bar at one end of the room. Wool fabric from Donghia Textiles covers the J. Robert Scott sofa, an armchair and a footstool.





family. Breakfast, dining and his-and-her dressing rooms were enlarged; an office complex, guest wing and cabana were built; and a garden room and playroom have just been completed. "My hairdresser says the house has stretch marks, it's been enlarged so many times," Ginnie Newhart laughs. Her husband adds, "I thought for a while there that I'd married that heiress to the Winchester rifle fortune, the one who was influenced by a spiritualist who guaranteed her life for as long as she kept building. But the only place left to go on this property now is to cantilever over Sunset Boulevard."

Ginnie Newhart, working on the home then, as she does now, in collaboration with designer Phyllis Rowen Sugarman, had originally decorated with colorful prints for an English- and French-influenced country look. The living room was formal, the den stuffed with Bob Newhart memorabilia, including his Peabody Award, two gold records, three Grammys, and the Sword of Loyola awarded him by his alma mater. Today the house is streamlined and clutter-free. "We focused in, edited out, stripped down and spruced up," says Phyllis Sugarman. "The house is as delightfully low-key as Bob himself, and that quality is, of course, what makes him the most enduring comedian on TV."

"When this house is organized," Ginnie Newhart reflects, "it gives us a strength. Buddy Hackett, who introduced Bob and me to each other, likes everything neat and perfect, too. Rickles and Jan Murray, the same thing. And Jack Carter loves buying homes and fixing them up."

Bob Newhart contends, "I guess there's a stability that we all require, because so much of a comedian's early life is spent in motel rooms, working clubs. Also, when I was growing up near Chicago, we never lived in a house, just apartments, so a house is really important to me." Bob Newhart's Chicago roots do crop up in his Bel-Air home. "I insisted on

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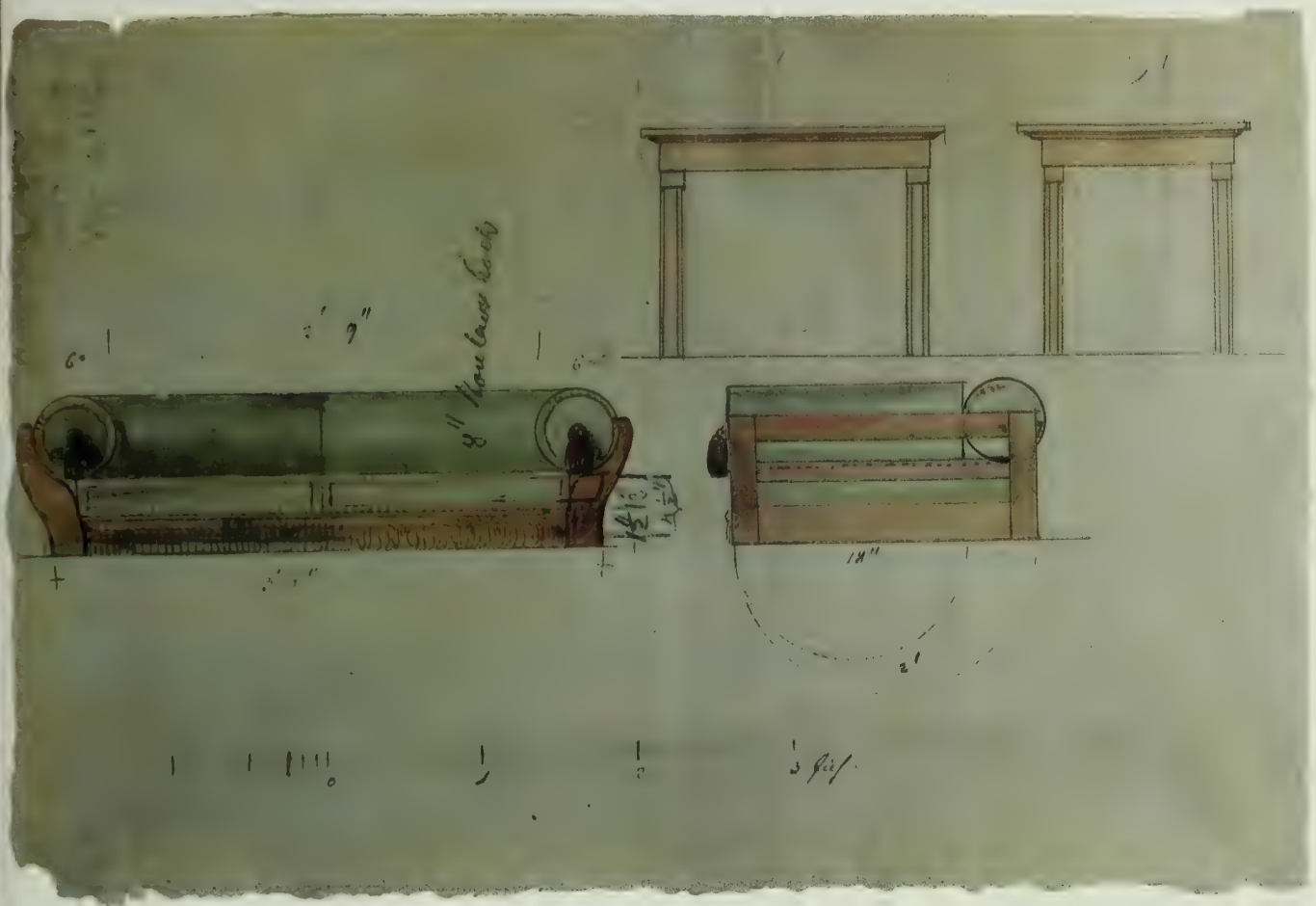
LEFT: "I'm one of the great pack rats of all time," observes Bob Newhart. "I hate to throw anything away, and Ginnie is constantly saying, 'You've got to do something about your office.' " Surrounded by memorabilia, awards and a collection of telephones that recall his most famous routine, the comedian is often at his desk, immersed in the serious business of comedy writing. ABOVE: The garden and pool terrace, both designed by Edward F. Warde, are enveloped by wings of the Brittany-style Newhart house.



# Art:
# Grand Concepts in Design

## *Delineating Furniture and Ornament*

TEXT BY JAMES S. WAMSLEY



OPPOSITE: *Design for a Sconce*, French, late 18th century. Pen and ink with wash on paper; 23½" x 17½". Shading softens the crisp contours of a Neo-Classical design. Jacques Kugel, Paris. ABOVE: *Design for a Couch and Table*, Thierry Family, German, 19th century. Pencil and watercolor on paper; 6½" x 10¼". This family of architects also excelled as drawing masters, court painters and furniture designers. Façade Gallery, New York.

PITY THE FATE of poor George Hepplewhite, who died in 1786 before he tasted—or might have tasted—the full sweetness of fame. George perished, and his widow Alice subsequently published. Under the name A. Hepplewhite & Co., she brought forth in 1788 the *Cabinet-Maker and Upholsterer's Guide*, a classic work in a Neo-Classical world.

Hepplewhite was launched into immortality as an enchanted century neared its apogee. England and France had surpassed all but each other in decorative talent. Not that Italy had been resting. More than a hundred years earlier, the peninsula's designers had routed the rather severe Renaissance classicism of Palladio for a rich, sometimes flamboyant Baroque. Bologna was the leader of seventeenth-century draftsmanship, although the drawings of Florence were noted for a delicate vitality.

With the reign of Louis XIV, decorative design leadership passed to France. The Sun King's artistic director, Charles Le Brun, had by 1680 created brilliant late Baroque themes for royal furnishings. Painter, designer and architect, Le Brun for more than twenty years dictated the decorative taste of France. Louis may have



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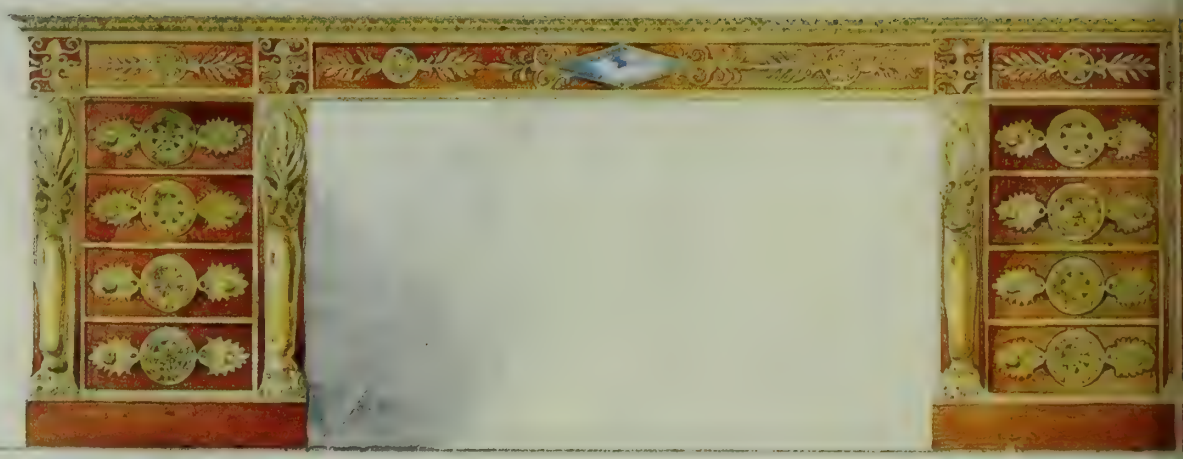
1. *Design for an Urn and Pedestal,* Anglo-Italian School, circa 1780. Pen and ink with watercolor on paper; 14″ x 10½″. Clarendon Gallery Ltd , London. 2. *Design for a Ewer,* Florentine School, circa 1660. Ink on paper; 15″ x 9½″. Eyre & Hobhouse Ltd., London. 3. *Design for a Desk for Prince von Fürstenberg,* Thierry Family, German, 19th century. Pencil and watercolor on paper; 7″ x 5½″. Façade Gallery, New York. 4. *Design for a Pair of Torchères,* French School, late 19th century. Pen and ink on tracing paper; 18½″ x 14″. Clarendon Gallery Ltd., London. 5. *Design for a Pair of Console Tables,* François de Cuvilliés the Younger, German, circa 1760. Pen and ink with watercolor on paper; 16½″ x 10½″. Eyre & Hobhouse Ltd., London.



Nr. 1.



Nr. 2.





*Design for a Desk*, Jeanselme Workshop, French, early 19th century. Pencil and watercolor on paper; 15" x 21". An ormolu-mounted desk of amboyna wood is embellished with porcelain plaques that imitate Wedgwood. Galerie Camoin, Paris.

been the state, but Le Brun was the style. He embodied, on a heroic scale, the aesthetic postures of a time when artists had to advance their careers by pleasing royalty, aristocrats or wealthy merchants. He worked in a dramatically pictorial style, favoring monochromatic drawings of brown ink and wash, rather than color, which he linked to irrationality.

A Protestant refugee carried the gospel of Le Brun and company across the English Channel. Daniel Marot, a Huguenot skilled in Baroque architecture, engraving and furniture design, left Paris when Louis XIV revoked the Edict of Nantes in 1685, and emigrated to Holland as "designer general" to William of Orange, soon to be king of England. Marot followed William to Britain, where the designer dominated furniture fashions with his published styles. Working with pen and brown ink, as well as watercolor and engraving, Marot drew with exceptional refinement and inventiveness.

But Baroque expired, majestically, before the lighter, freer, altogether more refined style already ravishing France by 1720. Acclaimed as the very spirit of Rococo was the work of Juste-Aurèle Meissonier, who in 1724 became goldsmith to Louis XV. Like many top designer-craftsmen, Meissonier was an astonishingly versatile trendsetter, adding architecture, painting and sculpture to his repertoire. In his spare moments he tossed off the designs for great court masquerades. Charles Cressent, a superb ébéniste of the same period, was more specialized, but he too was a sought-after sculptor. Patronage was brisk for Rococo practitioners, as art had broadened its appeal across much of cultured society. The collecting of drawings became popular. Top draftsmen worked in a soft but vivacious style of high finesse, a precedent set by Antoine Watteau.

The immortal Thomas Chippendale rose from the ruins of British Baroque, and by his middle thirties he was London's favorite cabinetmaker.

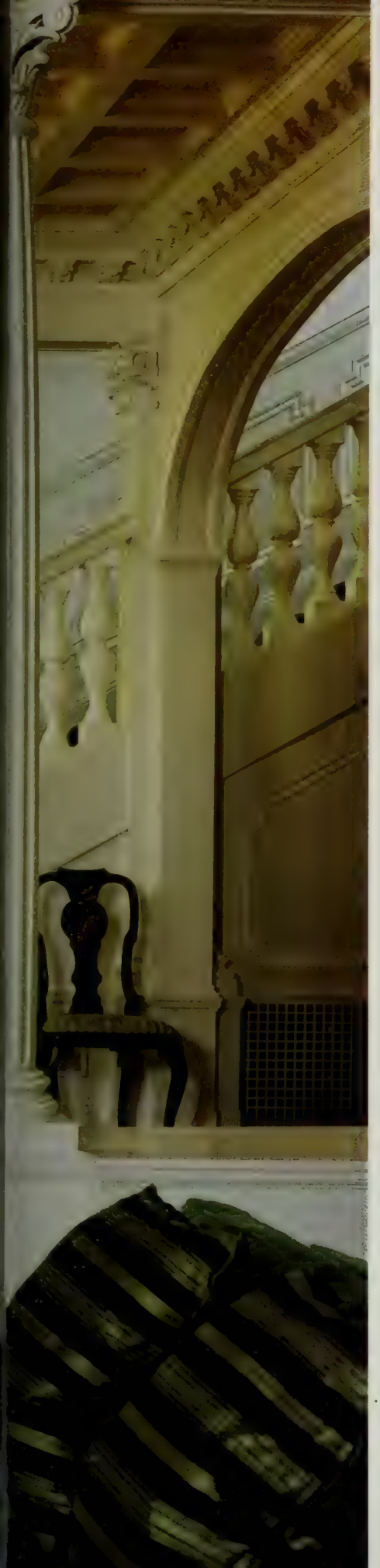
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# Romantic Saga

## *The Home of John and Danielle Steel Traina*

PHOTOGRAPHY BY RUSSELL MACMASTERS





MERCY MALOY

ABOVE: John A. Traina, Jr., and Danielle Steel Traina added their own distinctive touches to a Victorian residence, built in 1895, that embodies the clean lines of the Neo-Classical style. LEFT: The main hall was unified with a coat of cream-colored paint and enlivened by chinoiserie accents. A leaded-glass half-dome creates a luminous focal point. The hand-carved table is by an artist whose pieces impart whimsical botanical flourishes throughout the home.

TEXT BY DANIELLE STEEL TRAINA

WHEN JOHN AND I married, he had owned and lived in our house for about fifteen years. Although it was pretty and comfortable, I felt it could be improved upon, or at least altered slightly to show that I had arrived on the scene. But what began as a few slight alterations eventually rivaled the building of Boulder Dam.

Records show that the house was built in 1895. It is a Victorian Neo-Classical mansion, which became an Episcopal bishop's residence in the 1950s. Now the only reminder of its religious days is a room once used, and still referred to, as the chapel—a sunny room on the main floor, with two arched doorways and French windows facing south onto a garden.



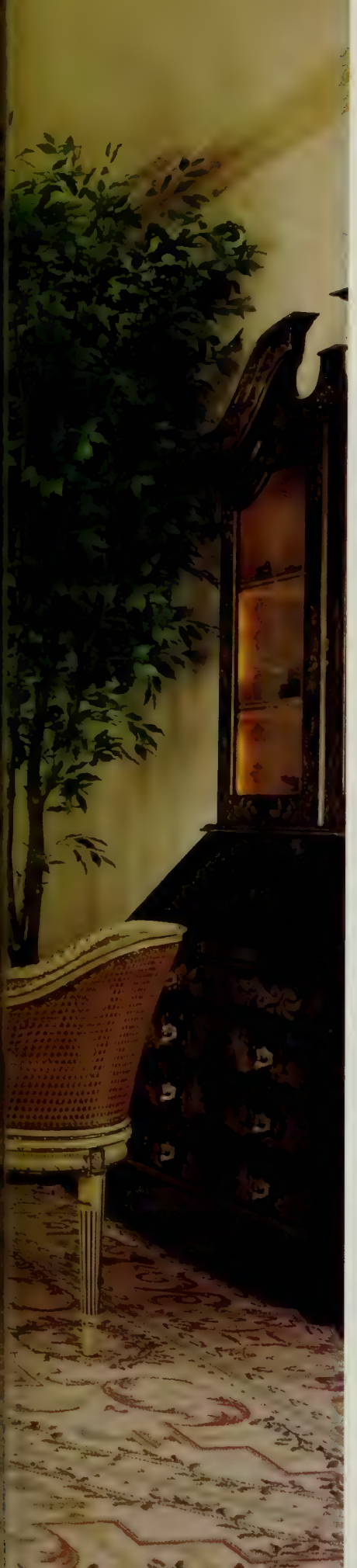




Desiring a sensible progression for the rooms, Mrs. Traina created various levels of formality. The downstairs lends itself to special occasions; the upstairs, to an expanding family's needs. "This seemed to suit the nature of the house itself, as well as our ideas for it," says the well-known n[illegible] the living room, giltwork and cream-colored fabrics contribute to the pristine a[illegible]tmosphere, which is further enhanced by lofty windows draped with casca[illegible] silk. A needlepoint rug seasons the area with clusters of muted colors; light [illegible]oved by whispers of celadon green. The painting above the fireplace (top, [illegible]am Malherbe; the floral study, by Babs Cole. Strié wall treatment, *faux-marbre*, a[illegible] giltwork by the Day Studio-Workshop.









LEFT: Formerly a bishop's chapel, a sitting room has been recast with satin draperies, French furnishings and an intricate needlepoint rug. Sunlight floods a window overlooking the garden. The portrait is by 18th-century artist Jean-Marc Nattier. ABOVE: Rosewood paneling in the dining room serves as a rich backdrop for a mahogany Biedermeier table that expands to seat twenty-four. The chairs also reflect the Biedermeier influence. Antique Tiffany chandelier is original to the house.

The house had undergone numerous changes before I arrived, and large sections of it were unused. It all held immeasurable promise, and I began itching to make changes—which, I assured my husband, would be small. Beautiful ceiling details seemed to beg for gilding; halls needed chandeliers; moldings and columns yearned for intricate and subtle coats of paint, and the front hall cried out for a marble floor.

So we began. At first we felt sure we would use a designer throughout the house . . . or possibly only on the main floor . . . or perhaps only in the main reception rooms . . . or just the living room. But the truth was, we were aching to do it ourselves. None of the decorators we spoke to inspired

us—their ideas seemed tired somehow, and not what we wanted at all. I had my Parsons background—in fashion design—to lure me into trying my hand, and John has a strong sense of design and wonderful ideas. We decided to have the house emptied of furniture, so that we could truly start fresh, collecting pieces together that we both loved. In the process, we often arrived at compromises that amazed and delighted us both.

One of the beauties of the house is its series of elegant reception rooms on the main floor, perfect for entertaining handsomely. The house has served as a stage for many memorable parties and occasions: birthdays, christenings, a black-tie Christmas ball, romantic soirées, jazz-band performances, New Year's Eve galas, and receptions for family and friends. Beneath the leaded-glass half-dome, the staircase landing provides a perfect spot for a small orchestra. And the stairwell houses a thirty-five-foot Christmas tree each year, decorated with German angels, tiny lights, gold bows, nosegays and Christmas balls.

We began our restoration in the front hall, installing a dark green and white marble floor, laid in a diagonal pattern over typical turn-of-the-century brown terrazzo. The columns were painted in a dark green *faux-marbre*, the arched ceiling subtly painted with sky and clouds. The ceiling details in both the chapel and the living room were gilded and the walls striéed in a soft cream. The large, comfortable living room was soon filled with French furniture, bits of white jade and celadon from John's Chinese travels, and a French needlepoint rug we discovered in Los Angeles. We also found a sparkling chandelier for the chapel, as well as marvelous antique satin draperies from a French château.

Once a billiard room, the adjoining library, with its fireplace and solid wall of books, gives onto a side garden and is framed by beautiful columns twelve feet high. The ceiling is a work of art, carefully carved, and painted now in three shades of cream and beige. Beyond it, the dining room looks out over the ivy-covered roof of what was once the carriage house. The room features its original Tiffany chandelier (converted from gas), rosewood paneling and pink marble fireplace. It was a great victory to find the huge inlaid Biedermeier table, which seats twenty-four, and we found other Biedermeier pieces after that.

Beyond the dining room are pantries, the kitchen, and—patterned in a cozy blue and white check—another, more informal dining room for our large family. The powder room on the main floor was done up in *faux-marbre*, adorned with swags of pink and gray silk, and complemented by the original gray marble fixtures and a mirrored wall.

Wherever possible, we maintained the original integrity of the house. But some major changes were necessary to adapt the structure to our family's needs. It was on the second floor that I began to put up and take down walls, and here my husband began to lose his equanimity, as I tried to assure him that everything would be all right.

What had been the master bedroom became an upstairs sitting room, all done in white: huge couches covered in Haitian cotton, white lacquer furniture, a wonderful white Irish wool carpet, and walls covered in a white rope-textured paper. We added white orchids, a modern crystal chandelier, a mirrored screen and, over the fireplace, an enormous mirror that reflects a large painting of clouds that we found in New York. Remarkably, despite its impractical color, this room became the favorite of all. With windows along the north and south walls, it is always filled with light and sun . . . and kids and noise!

We furnished John's office with beautiful Empire pieces—a museum-quality desk, a cheval mirror, pretty little chairs he found in Germany, a game table, and gueridons set with malachite. One day, looking up at the house from below, we noticed a small

*continued on page 244*

We often arrived at compromises that amazed and delighted us both.



ABOVE: Stripes in the master bedroom enhance the festive spirit fostered on the second floor. RIGHT: In Mr. Traina's office, an Empire day bed and dark moiré fabric from Quadrille impart a more studious air. Requisite lightness, however, reappears in a monkey portrait by Carlos Marchiori.



*Profiles*

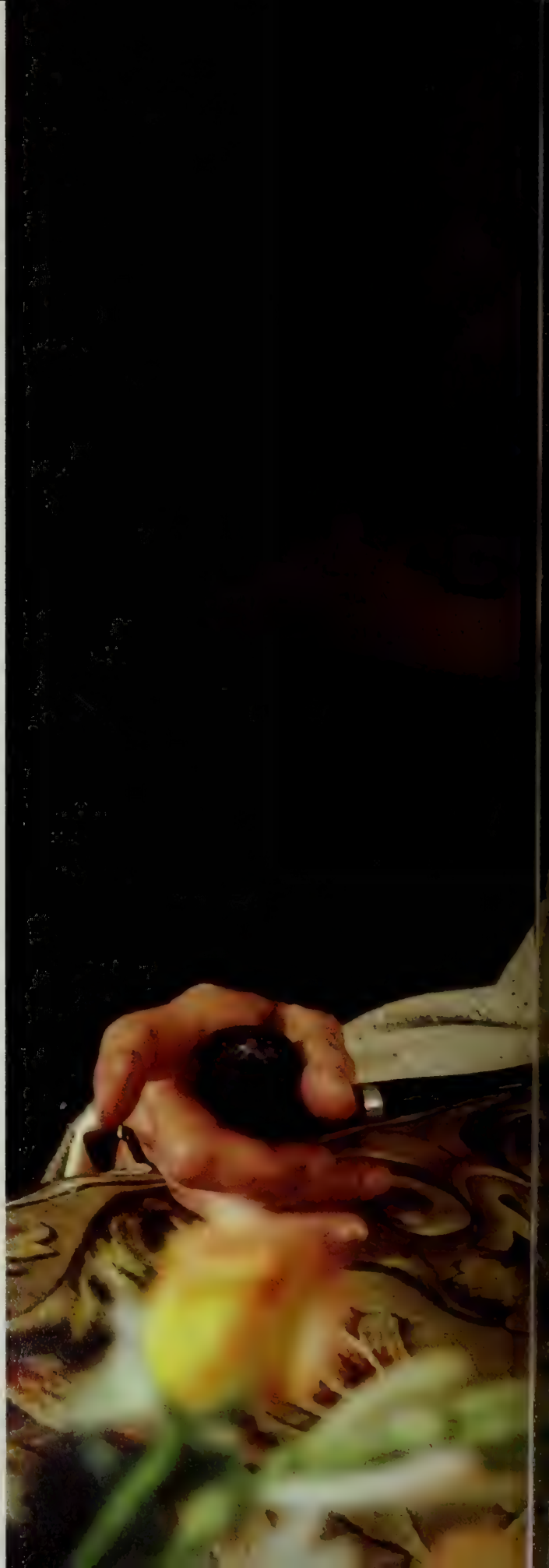
# Ambassador Millicent Fenwick

TEXT BY ELIZABETH JANEWAY
PHOTOGRAPHY BY HARRY BENSON

IN THE ANNALS of Doonesbury, as recorded by Garry Trudeau, one of the American figures most lovingly portrayed has been "Lacey Davenport," a sharp-witted, down-to-earth congresswoman whose spirited views belie her mature years. As many fans know, the original of this portrait is Millicent Fenwick, the popular, pipe-smoking grandmother who was sent to Congress for four terms by her northern New Jersey district. Then Doonesbury vanished like Brigadoon, Mrs. Fenwick lost a Senate race in 1982, and though memories of both remained green, the public was sadly bereft of news about either for many a moon.

Now Briga-Doonesbury has risen once again from the mists, and Millicent Fenwick, it's good to report, can be found in Rome, where she has served since August 1983 as American ambassador to the United Nations Agencies for Food and Agriculture—organizations concerned with agricultural development and food production around the world. She is no stranger to Rome, for Europe has been familiar to her from girlhood, and she is certainly no stranger to coping with social problems. The community service that began in earnest with her election to the Bernardsville Borough Countil in 1958 has grown to involvement with the global community in some of the most pressing human puzzles that confront the world today—famine, land use and economic, social and family stability. Ambassador Fenwick views her early experience in marshaling community resources to obtain youth facilities and other local improvements as a model for positive change in Asia, East Africa and elsewhere.

"I am not a do-gooder," she declares. "The only way good can be done anywhere in the world is not by handing things to people but by working with them. You



RIGHT AND COVER: In Millicent Fenwick's life, diverse roles—as a model, editor, congresswoman and now ambassador—have come neatly together over the years, bound by the thread of her character, as sturdy as twine yet as elegant as a string of pearls.









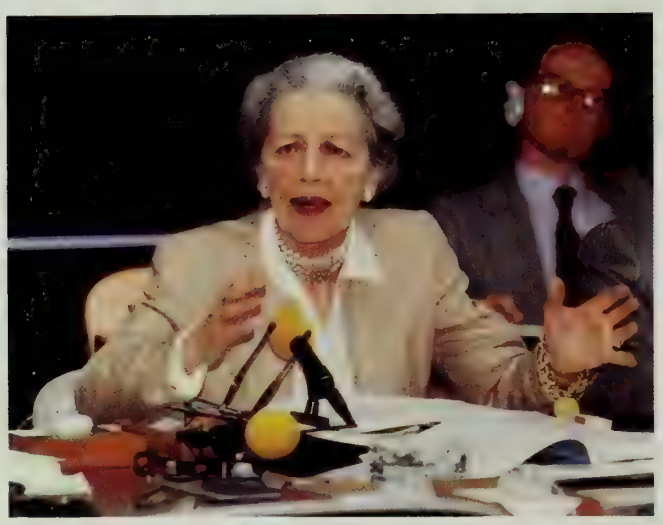
JACK CULES





LEFT: On annual trips to the United States from her post in Rome, Ambassador Fenwick enjoys the hospitality of friends like Mrs. Charles W. Engelhard, whose home is "on the same hill" in New Jersey. In the Engelhard drawing room, Mrs. Fenwick catches up on correspondence she still receives from former constituents. TOP: A visit to Tanzania to survey the West Kilimanjaro Stud Farm is all in a day's work for Mrs. Fenwick, ambassador to the United Nations Agencies for Food and Agriculture. Her interest in cattle breeding began years ago, after "my uncle gave me a purebred Guernsey bull as a wedding present." Epitomizing the type of program she supports, the African project "will enable small farmers to become independent producers," she says. "It's the small farmer, not big state farming, that'll save the day." CENTER AND ABOVE: Back at the State Department, Mrs. Fenwick greets colleagues. "She's a person of great energy," says desk officer Hartford Jennings (center).





PHOTOGRAPH THIS PAGE VITTORIANO RASTELLI

must listen in order to learn their wants and their needs—these aren't always the same thing—and then try to get them access to a bit of money, and appropriate tools and technology that they can use themselves to meet those needs." Far from being overwhelmed by the challenge, Mrs. Fenwick has responded with verve and adaptability, matched by joy in learning through doing, that executives twenty years younger might envy.

She is passionate about her role in planning and monitoring projects that will fit into life in underdeveloped areas, such as voluntary, human-scale cooperatives. "It's mostly women who do farm work in Africa," she says. "If you replace them with machines, you had better see to it that they can still go on earning to feed the families—train them to use or repair the machines, or to do the paperwork needed in the operation."

Mrs. Fenwick speaks with satisfaction of programs in Bangladesh, where roads and canals are being built by local laborers paid partly in cash from their own government and partly in food supplied by one of her agencies, the World Food Program. These programs create jobs now and ensure easier distribution of food and other resources in the future. Another scheme she speaks of enthusiastically allows groups of twenty or so women to borrow small sums, buy cattle and set up dairies. As the dairies prosper, the start-up loans are repaid and other women copy the pattern. Joining new and old by calling on human inventiveness may sound idealistic, but in Millicent Fenwick's view it is eminently practical. What, she asks, is freedom if it doesn't offer constructive choices and a chance to shape the future?

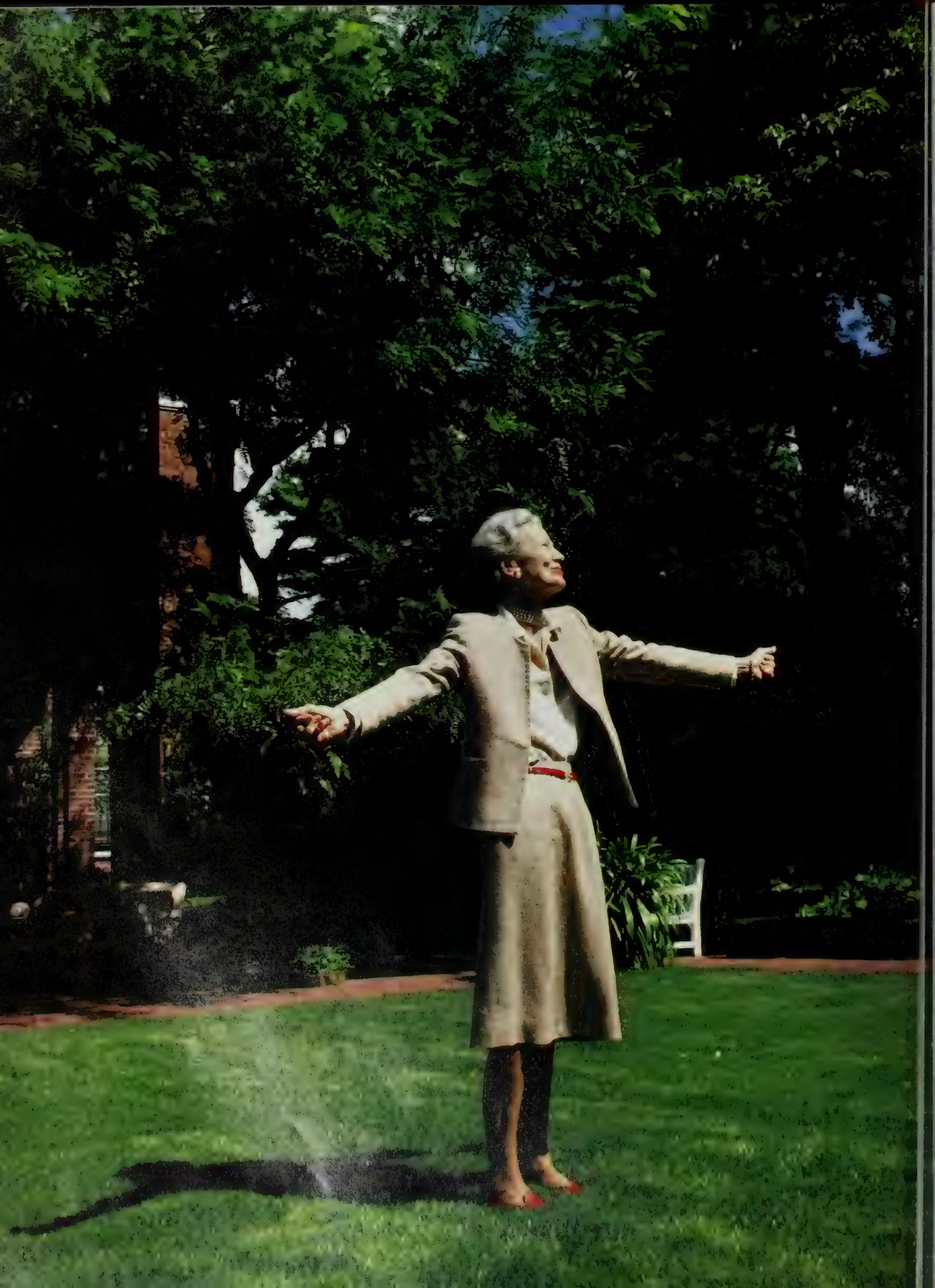
Millicent Fenwick's own life has been almost as varied as the challenges she faces in her present job. She was born into a wealthy and public-spirited elite, and her New Jersey roots go back to the purchase, in 1784, of five hundred acres in what is now Hoboken by her great-great-grandfather John Stevens. A century later, as the city grew, a great-uncle bought the family's Bernardsville site and built a huge brown-shingled mansion that looked, Mrs. Fenwick says, "just like a resort hotel—it took a ton of coal a day to heat." When she inherited this white elephant in 1950, her first act was to demolish almost all of it, saving a more recently built library wing that she converted into a charming, reasonably sized residence, mansarded in the French style and filled with favorite antiques.

But life was not all country villas or international travel,

OPPOSITE: "In life you've got tremendous immobilizing forces working against you, but you've got to keep pushing for change," says Millicent Fenwick, whose life in Rome reflects such continual effort. Her days are often crowded with conferences that stretch into evening receptions. TOP AND CENTER: During committee meetings of the U.N. Food and Agricultural Organization, she confers with Milan Trkulja (top left) and Joseph Tchicaya (top right). ABOVE: Later, Mrs. Fenwick chats with guests at the Indonesian embassy

*She is always ready to distinguish between rhetoric and action.*





though she left school to accompany her widowed father, Ogden Hammond, when he was named United States ambassador to Spain in the twenties. The depression of the thirties took its toll, and when a relatively short marriage unraveled and left her with two small children, she was, she says frankly, broke. Bonwit Teller, where she applied for a job, wouldn't hire her; because she had left Foxcroft School to go to Spain with her father, she lacked the high school diploma required for employment.

It was not a happy experience. But after some modeling jobs, Mrs. Fenwick went to work for *Vogue*. Glamorous as it may sound today, the pay was meager. Though a family inheritance later eased the pinch, those years left her with a highly developed sense of workplace reality.

The demanding schedule of Ambassador Fenwick's present job makes her apartment in Rome "a professional residence more than a home," she says. "My home in New Jersey means a lot to me. My bedroom there is the room where my sister and I lived as small children. I often dream about the driveway, which has a very familiar curve that reminds me of coming home. I miss the drawing room, with its French windows, and the chestnut paneling in the library. Much of the furniture has been in the family since the early years in Hoboken."

In a world of international competition, of intrigue and confrontation, Millicent Fenwick remains optimistic. Her hope is based not on dreams but on faith in the capacity of ordinary people to do well and to imagine well, if they are given the chance. In Congress she always tried to stay in touch with those she represented. "I got many of my ideas from their letters," she says. Her belief that beneficial change can come from the grass roots, informed by the knowledge of the people it affects, has been constant.

Now in her middle seventies, the ambassador is a most unjaded functionary, always ready to distinguish between rhetoric and action, and often amused at the ironies of complex international behavior. When she disapproves of proposals, her dislike is apt to be pragmatic rather than moralistic or ideological. Talking with her, it's easy to sense that Millicent Fenwick's exuberant interest in people, ideas and the world has been nourished by the diversity of her past. Clearly, only a person who was both stubborn and reflective, open to learning but with a practical eye to how things fit together, could have profited so well from this diversity and made from it an unbroken skein of responsible doing. □







*Her exuberance has been nourished by the diversity of her past.*

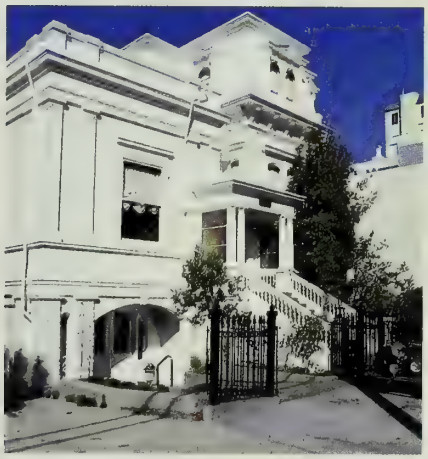
On rare respites from the job, Millicent Fenwick savors time spent at home with friends and family. LEFT: Back on New Jersey soil, she greets her native state with open arms. TOP: Sarah, Joseph and Jonathan Reckford (from left) exchange stories with their grandmother at her daughter's house in North Carolina. CENTER AND ABOVE: On a walk, Mrs. Fenwick relates memories of Foxcroft, where Sarah now studies, and discusses the goal that has motivated her work: "It's the hope, and sometimes the feeling, of being useful."



# Evocations of an Empire

## *In Tune with Times Past at the Sherman House*

INTERIOR DESIGN BY WILLIAM GAYLORD, ASID
TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY RUSSELL MACMASTERS



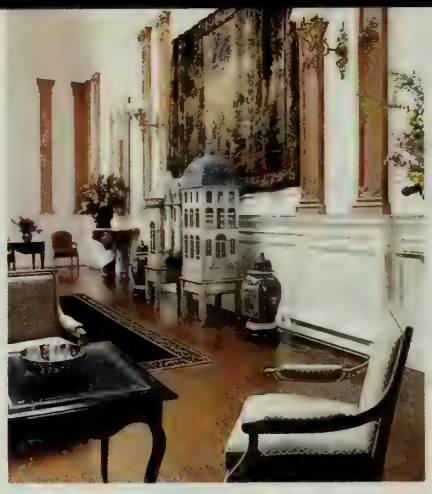
ABOVE: Originally built for Leander Sherman in 1876, the Sherman House in San Francisco has been transformed into an intimate hotel under the guidance of owners Manou and Vesta Mobedshahi. LEFT: Designer William Gaylord took his inspiration for the interiors from the French Second Empire, applying the era's emphasis on comfort and sumptuousness to the renovated Victorian house. Carpeting in the lobby, by Stark, is an adaptation of a Napoleon III design.

AS A SMALL LUXURY HOTEL, the Sherman House in San Francisco begins with a great advantage: For fifty years, 1876–1926, it was the rambling, mansard-roofed Victorian home of the great patron of music Leander Sherman. Now splendidly refurbished under the direction of interior designer William Gaylord, the Sherman House is the worthy scion of a tradition of hospitality.

Leander Sherman, a purveyor of pianos, organs and other instruments to music lovers throughout the West, became a major force in establishing

*continued on page 246*









TOP LEFT AND TOP CENTER: Scouring antiques shops and auction houses, William Gaylord found an eclectic array of treasures for the lobby, including a 17th-century coromandel screen, an antique Flemish tapestry and a birdcage modeled after a château. A grand piano is reminiscent of an earlier time, when the room was the music salon in the Sherman residence. TOP RIGHT: The hearth-warmed dining room offers a menu specializing in French and California cuisine. OPPOSITE: Light streaming in through leaded glass panes brightens the solarium, making it an eminently cheerful setting for breakfast. ABOVE: In the afternoon, tea is served in the gallery, an upstairs sitting room arranged much as a Second Empire salon might be, with a tufted sofa, a Louis XVI–style commode and a brass-bound Regency-style table. The carpet, imported from France by Stark, bears an overall floral design.







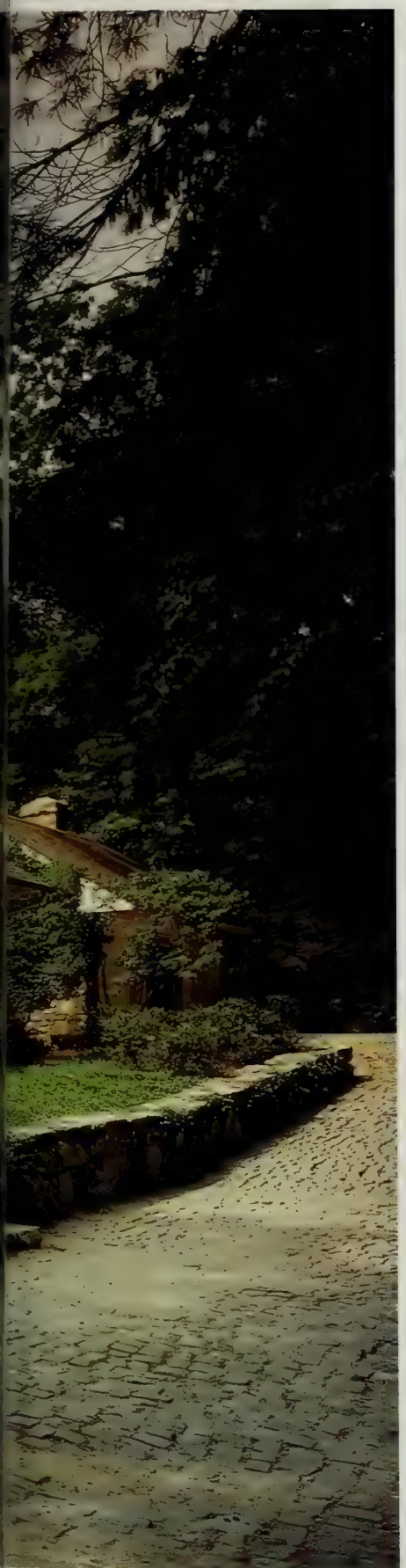
OPPOSITE: A Second Empire sensibility pervades the bedroom of one of the ten guest suites. The designer has incorporated historical details and motifs, such as the bronze urns, mantel clock and fringed upholstered chair, to recreate the aura of comfort amid formality that characterized French taste during the reign of Napoleon III. Stroheim & Romann wallcovering contrasts effectively with the *faux*-cherry moldings and wainscoting. ABOVE: Jacobean in its ambience, the former billiard room is now a guest room dedicated to pianist/statesman Ignace Paderewski, who was often a guest of Leander Sherman. Plump pillows nestle in an oak bed draped with a Brunschwig & Fils print, lined with linen from Lee Jofa.



ABOVE: A delicate handpainted frieze emphasizes the airy formality of the sitting room in the Leander Sherman Suite, one of the largest in the hotel. Furnishings and appointments in the 18th-century style reflect the tendency in the Second Empire to adapt the designs of earlier periods. Drapery trim by Brunschwig & Fils. OPPOSITE: The Biedermeier Suite, one of three incorporating furniture in that 19th-century style, welcomes guests with a glowing fire and tazzas filled with potpourri. Stroheim & Romann fabrics are used for the wallcovering and for the bed draperies, lined with Lee Jofa printed silk.







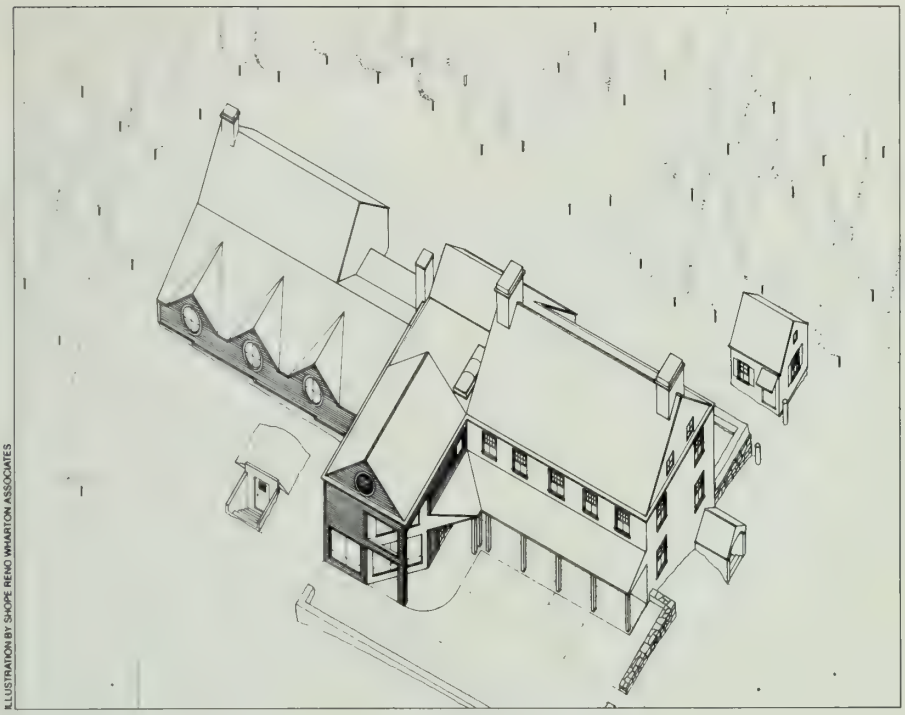


ILLUSTRATION BY SHOPE RENO WHARTON ASSOCIATES

# Architecture: Shope Reno Wharton

TEXT BY C. D. B. BRYAN
PHOTOGRAPHY BY PETER AARON

THE CLIENTS WERE a young couple with two small daughters and an enviable collection of American quilts. They were living in a 4,000-square-foot, loftlike apartment in New York City and had come to the conclusion that it didn't make any sense, since the husband was commuting daily to his business in Stamford, Connecticut. So they began looking for a property closer to his work. They wanted a family-oriented house that was livable and easy, with rooms big enough for their children not just to sleep in but to play in, too. They wanted land, privacy, a view, space to display their quilts, and an indoor swimming lane for exercise.

"Every house we've ever bought has been impossible and idiosyncratic," the wife admits. "We just always fall for these weird, difficult houses that are totally impractical.

*continued on page 248*



KAREN BUSSOLINI

Dedicated to a tradition of superb craftsmanship, Connecticut architects Shope Reno Wharton Associates sensitively renovated a Greenwich residence. LEFT: The unchanged front of the 1936 stone and clapboard farmhouse. TOP: An axonometric of the rear façade shows the additions: one with dormers (left); the other at a right angle to the house. ABOVE: Bernard Wharton and Allan Shope (right) in their office.





They were learning from the past, "taking what is an unsolved jigsaw puzzle and putting it together."





LEFT: "The two-story height accommodated the residents' collection of American quilts and relieved the claustrophobia of the original small rooms," says Mr. Wharton of the new gallery, where a light well and an overlook link the addition with the older section beyond. TOP: A 19th-century child's quilt and a brick hearth warm the country kitchen of the original house. The handpainted canvas floor cloth is in a 19th-century American style. Interior design throughout is by Mariette Himes Gomez. ABOVE: "What's amazing is that the indoor pool area is low and small, yet it doesn't seem dark and dank," one of the residents remarks about the room—enhanced by three portholelike windows.







TOP "T… between the old and new sections is visi… façade. Mr. … says. Landscaping by P… and Associates, Connecticut. ABOVE: The angled w… with the rear façade. RIGHT: "We open t… and the gallery becomes a morning room," says on… facing the rear flagstone terrace. FO… in a wooded knoll, an… "an appreciation of th… de."









# Cultural Exchange

## *Artful Ensemble in a New York Townhouse*

ARCHITECTURE AND INTERIOR DESIGN
BY EDWARD F. KNOWLES, AIA
TEXT BY CARTER RATCLIFF
PHOTOGRAPHY BY PETER VITALE



Refurbished by architect Edward F. Knowles, an 1850s Manhattan townhouse is now a fitting complement to the owner's wide-ranging collection of art and antiques. ABOVE AND LEFT: Displayed against a pristine chimneypiece, the portrait by American artist Ammi Phillips commands immediate attention in the entrance hall. A strong presence nearby is a 17th-century still life, *The Fish Stall*, by Frans Snyders. The painting anchors a seating area composed of an antique settee and wing chair, a Shan drum and a Tiffany smoking table.

AN ALL-WHITE Charles Hinman painting counterpoints a somber lead relief by Jasper Johns. A jar made of iridescent Roman glass shares space—and a curving fullness—with the clay figure of a T'ang horse. "It is difficult to know exactly why one is drawn to a certain piece," says the New York collector who assembled these objects, "but I'm certain of one thing. I have never acquired any work of art just to fill a gap in my collection. If an artwork speaks powerfully for itself, if it speaks to me, then I feel certain it will harmonize with the other objects here"—*here* being the three-story, nineteenth-century Manhattan townhouse

"To collect is to enter into a conversation that reaches from culture to culture."



HARRY BENSON

RIGHT: An affinity for form, from the figures in a Cheyenne painting, circa 1880, to the spare lines of Ming Dynasty armchairs, shapes the character of the sitting room. The small artwork is by Odilon Redon. Lamp by Koch & Lowy. ABOVE: After restoring the architectural integrity of the interiors, Mr. Knowles tackled the disposition of the collection. "The house is in permanent transition," he explains. "The owner is always looking for fresh ways to juxtapose pieces that have grown familiar." The architect holds a bronze Japanese helmet.

redesigned for the owner by architect Edward F. Knowles.

*The Fish Stall*, an immense still life by the seventeenth-century master Frans Snyders, is found at the foot of the curving stairway. Says the owner, "I took a risk by putting *The Fish Stall* right at the entrance to the house. One might assume that the hallway wouldn't provide enough room. But Ed Knowles helped a great deal with these decisions. He saw how the painting would open up the space." In the sitting room, a Cheyenne painting on linen has a similarly expansive effect. "I was powerfully attracted to this image," continues the owner. "It has the aura of the cave paintings at Lascaux." Also presiding over the entrance are a pair of Japanese bronze fawns, their limbs as delicate and their heads as alert as those of the Cheyenne horses.

"Several factors make it possible for this astonishing variety of objects to get along with such ease," says Edward Knowles. "First of all, this is a superbly proportioned interior, dating from a time when a sense of spatial comfort was second nature to architects. And the owner is acutely responsive to questions of scale. The larger objects in the





collection never overpower the smaller ones. Furniture was chosen in the same spirit. The Ming chairs, for example, are remarkable in their own right—exquisite pieces—but almost more important is the way they accept and accent the proportions of the sitting room." When the requirements of scale are this carefully observed, even the delicate poise of the Ming period achieves a monumental presence, at once substantial and sublime.

Built early in the 1850s, the townhouse has a simple brick exterior. Inside are understated moldings and flooring made from the warm-colored wood called pumpkin pine. "We wanted to restore as much as we could," says Mr. Knowles. "Originally, an acanthus-leaf ornament appeared throughout the second floor. We were able to duplicate it exactly. On the other hand, in redoing the entrance hall fireplace, I felt we should avoid the trap of trying to recapture precise period detail." Now, a portrait of a woman done in the severe style of a nineteenth-century American limner has as its backdrop a chimneypiece with the geometric clarity of a Minimalist sculpture. Though periods mix, harmonies result. Edward Knowles adds, "The house is in permanent transition. The owner is always ready to explore new areas of collecting, and to find fresh ways to juxtapose familiar pieces."

Mr. Knowles was trained in the strictest International Style orthodoxy. "For me and my contemporaries, the heritage of Mies and Corbusier was nearly a religious faith," he recalls. "Then I visited Europe and encountered the beauty of traditional buildings. I knew then that my own work would have to respond to the past. I believe temporal boundaries are there to be crossed."

His client agrees. "I try not to be a chauvinist about my own times. To collect is to enter into a conversation that reaches from culture to culture, across every historical period." In this setting, the feathery glaze of an eighteenth-century English combed-ware bowl looks almost Oriental. A Chinese vase and an American folk artist's wooden heron seem to share the same source of quiet clarity. Amid such affinities, the distinction between art and architecture almost disappears. Curving up from the first to the third floor, the carefully restored banister looks to the owner like "a great piece of sculpture." He adds that he is especially drawn to artists who work from one compelling passion—Jasper Johns, in our century, or those anonymous figures from other times and places who endowed objects with "a single, frozen, transcendent quality."

Epitomizing this quality is "the archaic smile," the spirit of which infuses this collection. As the owner remarks, "The same face—calm, stylized, the lips turned up slightly—occurs in the art of every great civilization, whether Chinese or Hindu, ancient Greek or Northwest American Indian. The work of the sculptor Elie Nadelman brings the archaic smile into modern art. The recurrence of that expression, with its imperturbable serenity, suggests that beneath all our differences, there is a unity. That is what I would like this house—this collection—to reflect."□



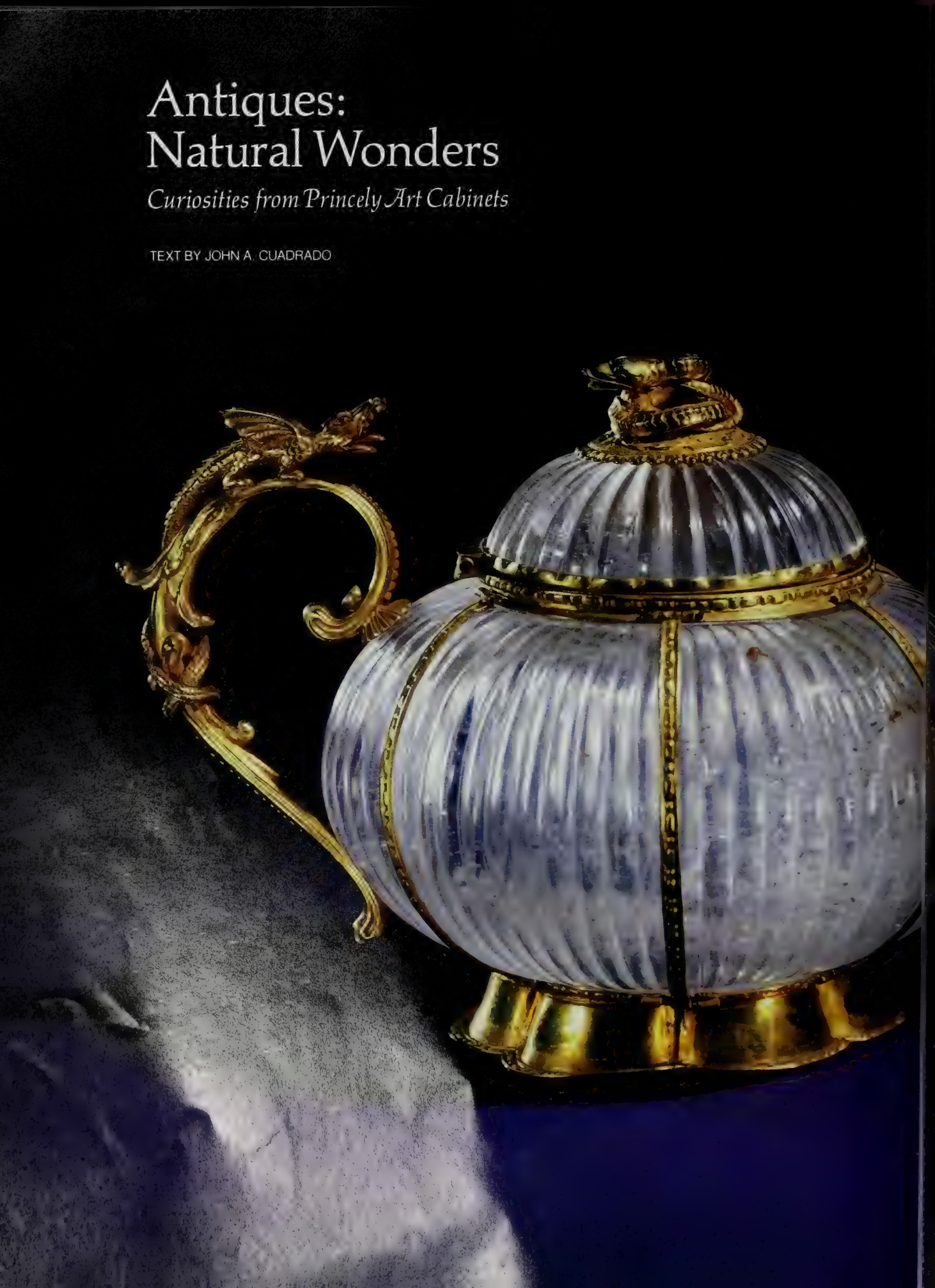


OPPOSITE: Contrasting sumptuousness with simplicity, a grouping of Georgian-style candlesticks and candelabra illuminates Japanese fusuma panels in the dining room. TOP: A bookshelf in the stair hall reveals an impressive diversity of artworks—Peruvian, Roman, Greek, Chinese and African pieces bridge times and cultures. ABOVE: The textural richness of a Tekke rug drapes the bed in the master bedroom. The print is Jasper Johns's *Corpse and Mirror.*

# Antiques: Natural Wonders

## *Curiosities from Princely Art Cabinets*

TEXT BY JOHN A. CUADRADO

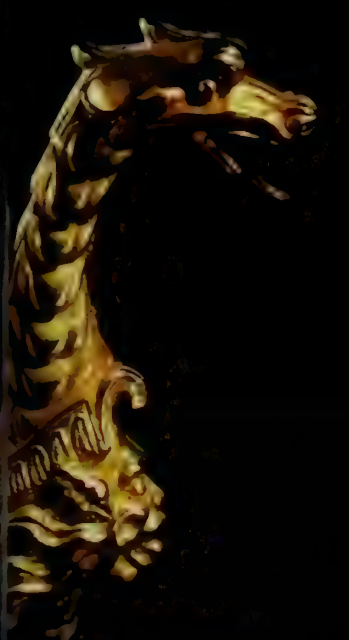


DURING THE LAST DECADES of the sixteenth century, at the court of the Holy Roman Emperor Rudolf II, no privilege was sought more avidly than that of admission to the imperial art cabinet. Here were assembled the greatest treasures known to the age. Paintings by Dürer and Raphael, fine manuscripts and ingenious mechanical devices were displayed alongside wondrous objects from the natural world: nuts and shells from the Indies, rare animal and mineral specimens from the Americas.

The tradition of the art and curiosity cabinet reached its zenith during the sixteenth and seventeenth centuries. As the great princely families of Europe vied with one another on the sea and the battlefield, they turned to their *Kunst- und Wunderkammern*, their *Cabinets de raretés* and their *Studioli delle meraviglie* to proclaim their cultural superiority. Encyclopedic collections of the most extraordinary things known to mankind, these treasuries served at once to underline the wealth, the intellectual attainments and the global reach of a royal house. They could also have magical connotations. At a time when wizards and astrologers were still part of some court retinues, it was believed that a properly arranged collection of wonders—the cosmos writ small—might offer a ruler hidden insights into, and perhaps power over, the larger universe.

Stimulated by an age of discovery, of maritime expansion and creative ferment, such collections intermixed art and nature. Exotic or unusual natural objects—especially those from distant shores—were displayed with as much reverence as painting and sculpture. Samples of ore, fossils and coral branches were housed in Grand Duke Francesco I de' Medici's *Studiolo* under a ceiling painted by Vasari. In Archduke Ferdinand II of Tyrol's *Kunstkammer*, sharks and other creatures prepared by court taxidermists hung from the rafters, hundreds of paintings decorated the walls, and objects as diverse as "griffin claws" and Benvenuto Cellini's famous saltcellar filled the ruler's specially constructed display cabinets.

The natural objects that so delighted princely collectors were expensive, often worth more than their weight in gold. Monarchs maintained international networks of agents to locate these treasures, and then competed fiercely to acquire them. In 1610, Philipp II of Pommern's agent wrote urgently to warn him that a rival, the duke of Bavaria, was ready to offer fifteen hundred florins "cash" for an especially desirable group of Far Eastern seashells, described as "Indian snails." Rulers able to pay such sums were not content simply to display their curiosities. More often they sought to embellish them. Nature and art were both invoked when court goldsmiths, engravers and carvers created fantastic conceits to delight their patrons and to demonstrate their own virtuosity. Monstrous birds were fashioned of rock crystal, with upraised



*Teapot*, Mughal and German, 18th century. Rock crystal and silver gilt; 4" high. A 17th-century quartz container from India was later fashioned into a teapot by the court jeweler of Augustus the Strong of Saxony. Blumka, New York.





ABOVE: *Vase*, Florentine, 16th century. Agate and gold; 4" high. The richness of a strikingly veined gem is enhanced by simple gold fittings in this piece reputed to have been owned by the Medici family. RIGHT: *Covered Cup*, German, 17th century. Ostrich egg, ivory and silver; 16" high. Handled like a precious stone, the African egg was mounted with ivory and silver and crowned with a sculpted Eros shooting his dart. Both from Blumka, New York. OPPOSITE: *Coconut Cup*, probably Swiss, late 16th century. Coconut shell, silver, and gold plate; 8" high. A container designed like an owl is cleverly accented with chasing on the head [illegible] feathers. H. P. Lockner, Würzburg.





ABOVE: *Snuffbox*, probably German, late 17th century. Tortoiseshell and silver; 5" long. A tortoise with a silver-gilt, scallop-edged lid reflects the 17th-century collector's taste for exotic materials transformed into *Kunstkammer* objects. The legs, with reptilian scales, rest upon hidden wheels. Rainer Zietz Ltd., London.

OPPOSITE: *Nautilus Cup*, Caspar Pfister, Silesian, circa 1600. Nautilus shell, silver, and gold plate; 10" high. A fantastic object from Breslau, embodying the splendor of the High Renaissance, combines the gleaming spiral of a luminescent warm-water shell with intricate European metalwork. Heide Hübner, Würzburg.

wings and angry open beaks. Seychelles nuts were incised with mythological scenes and made into perfume fountains. Seashells were formed into cups, basins and ewers. The Green Vault at Dresden, the treasury of the electors of Saxony, boasted fifty-two drinking cups formed of nautilus shells alone.

Though they were fashioned in rough imitation of utilitarian objects, such forms were little more than tours de force. They were showpieces created not for use, but to be admired by the patron with undivided attention to detail. The richness of their mounts was thus especially important. The most ardent—and wealthy—of the Hapsburg collectors went to great lengths to have their lapis lazuli vessels set in gold embellished by arabesques of champlevé enamel, and their ostrich-egg cups cradled in silver gilt and pink coral.

There were cases, however, where natural curiosities were valued for their "practical" utility rather than for their rarity or aesthetic appeal. At a time when most rulers in Europe lived in fear of being poisoned, objects thought to possess magical properties were particularly valued. Rhinoceros horns were set in gold because they were said to protect the physical vitality of their owners. Narwal tusks—the "horn" of the legendary unicorn—were so highly regarded as an antidote to poison that they were often set with diamonds. Equally sought after were bezoars, whose name originates from the Persian term *bād-zahr*, "counter-poison." These were large and ugly stones formed in the stomachs of mountain goats. Despite their appearance, the "powers" of bezoars were such that they were mounted in gold and occasionally set with the finest emeralds of Peru. Rudolf II, in fact, trusted them as a remedy against melancholy.

At once legacies of superstition, princely rivalry and genuine curiosity, the treasures of the *Kunst- und Wunderkammer* provide us with a magnificent inheritance—perhaps to cheer us, like Rudolf II, in our own times of melancholy and despair. □





JOHN GLENN JR.

# Historic Houses: Carl Sandburg's Mountain Years

## *A Million Acres of Sky*

TEXT BY PAULA STEICHEN
PHOTOGRAPHY BY OBERTO GILI











Poet-historian Carl Sandburg found in the hills of North Carolina the solitude he needed for his work. The house was spacious—some thirty rooms—and the farmland provided ample pasturage for the prize-winning milk goats that Mrs. Sandburg raised. There were numerous barns and outbuildings in addition to the main house: "We didn't buy a farm when we bought Connemara," said Sandburg, "we bought a small village." The daughters and grandchildren shared the work of the farm, and for recreation the entire family of seven walked or rode along the woodland trails and swam in the several lakes. It was a setting to lift the heart and inspire the mind. "Always is a music to be sought out," Sandburg wrote in a poem to his granddaughter.



MY GRANDFATHER Carl Sandburg was sixty-seven years old when he and his family moved to the mountains of western North Carolina in 1945. He had published nearly forty volumes by then, and had been awarded the Pulitzer Prize for his *Abraham Lincoln: The War Years.*

His writing days were far from over, however. During the next two decades at Connemara—a rambling nineteenth-century farmhouse on roughly 240 acres near Flat Rock—he was to write his autobiography, *Always the Young Strangers,* and his only novel, *Remembrance Rock.* Here, also, he would receive a second Pulitzer Prize, for poetry, after his *Complete Poems* was issued in 1950.

A proletarian at heart, my grandfather declared soon after the move to Connemara, "What a hell of a baronial estate for an old Socialist!"

There were those who thought it ironic that the author of the six-volume Lincoln biography was living in what originally had been the summer home of Christopher Gustavus Memminger, secretary of the Confederate treasury during the Civil War. It was named by a later owner in memory of his ancestral Ireland, and we kept the rolling Irish name for the farm. My grandmother found she had to do considerable remodeling of the house itself. The fifteen-foot ceilings were lowered in many of the rooms, a number of bathrooms were installed, and in almost every room ceiling-height bookcases were added.

Connemara proved a wise choice

ABOVE: Living room furnishings compose a ballad to simplicity. Mrs. Sandburg used to say, "I don't like rooms that look like a window in a furniture store." Piano and guitar recall Sandburg's love of folksongs, collected for his *American Songbag.* Above the piano, Edward Steichen's self-portrait. OPPOSITE: Binoculars on the dining room table were for bird-watching. Below the photograph of Sandburg with his guitar, he is shown with Steichen, his good friend and brother-in-law.


LIFE is my SONG
WEST OF MIDNIGHT
GIANT
ABRAHAM LINCOLN

for us. Not only did the farm offer woodland trails and glorious mountain views, but a mild climate and lush pastures for the goat dairy operated jointly by my grandmother and my mother. Even more important for the poet, the house was a good distance removed from the barn and the noise of farm activities.

The spaciousness of Connemara was appreciated by all the family. When my mother was not out in the fields or barns, or riding her horses, she might be in the basement hammering out copper works of art. At the other end of the house, my Aunt Janet might be heating milk for the young goats, while Aunt Margaret played her grand piano in the living room. My grandfather often spent part of his afternoons on the porch, my grandmother in the next chair, the two of them talking companionably. The porch view, framed by century-old hemlocks, was one of the reasons we made the final decision to move to Connemara from the dunes of Michigan. On the table beside my grandfather would be a thermos of coffee, a pile of mail, some stub pencils, a pen and an awesome stack of newspapers. After opening the mail, he would go through the papers, picking out columns and pieces of information that interested him.

The family was an energetic and diverse one, consisting of my grandparents, their three adult daughters —Janet, Margaret, and my mother, Helga—and my brother, John Carl, and myself. The range in age and pursuits was wide, and the poet needed the space that Connemara offered, in order to work in solitude. There was always some quiet spot to be found where he could write and read in the afternoons; and, similarly, when he worked into the night—as was his habit—in his workroom on the third floor, his typewriter was only distant music to those of us sleeping in the rooms below.

My grandmother, Lilian Steichen Sandburg, shared her husband's habit of working late at night; she could be found often in her farm office on the second floor. Sister of the photographer Edward Steichen, she was a Phi Beta Kappa graduate of the University of Chicago—a brilliant, resourceful woman who became well known for her understanding of genetics, and for her successful linebreeding of Toggenburg goats, which resulted in her raising the world-champion milk producer.

My grandparents had a remarkable marriage and shared similar feelings as to what was important and valuable in life. Both were the children of immigrants and had known years of hardship before the eventual comfort and serenity of Connemara. They had no distaste for this earlier life, but rather, a respect for the directness and honesty of serious work at any level, and a dislike for pretension and what they called "trappings." When they were first married they had dreamed of "three acres and liberty"—a self-sufficient farm of their own, with a house furnished in the simplest taste. Connemara, despite its size and history, reflected this earlier dream of theirs.

In the many-roomed house, my grandfather chose as his study a small loftlike room with a pitched ceiling, on the third floor. In it were installed his wood-burning stove, a desk, a chair, bookcases and filing cabinets. He often used an up-ended orange crate as a stand for his typewriter, and other crates and cardboard boxes for storage and organization of papers. He admired the versatility of the crates, and when we lived in Michigan had formed the habit of carrying one by a screwed-in handle when he took his portable typewriter out into the fresh air to work.

Both the workroom and his adjoining bedroom were marked by this appreciation for the simple and the functional. On his desk were steel

*continued on page 252*

In the comfort[illegible] Carl Sandburg worked on correspon[illegible]etary. The photograph tacked to the [illegible] celebrating publication of his one-volu[illegible] Sandburg had bookshelves [illegible]modate a library that [illegible] thousand volumes.



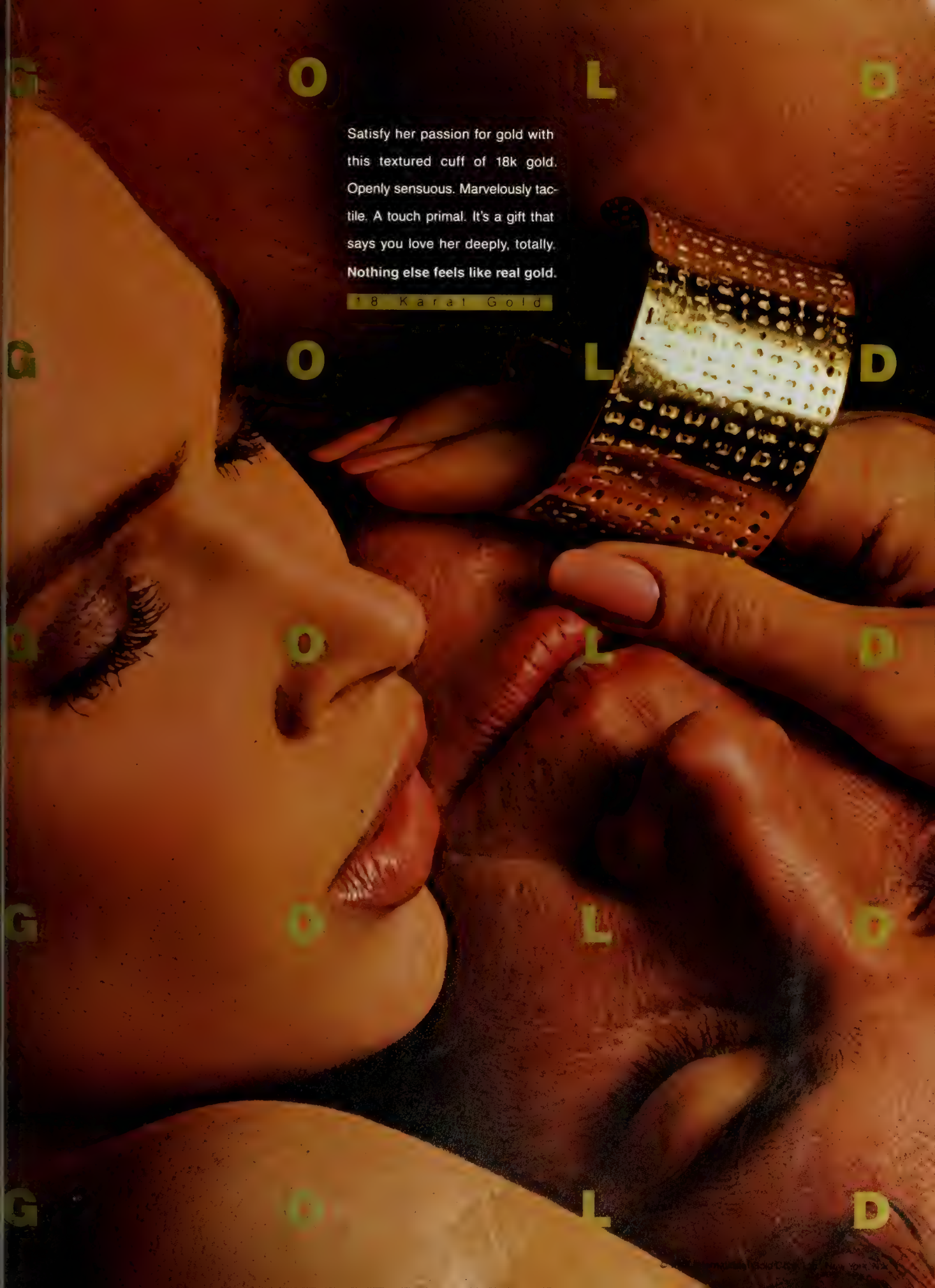


The starkly functional rooms in which Carl Sandburg worked and slept typified his practical, unpretentious taste. ABOVE: The bedroom on the west side of the third floor was chosen so that he would not be awakened by the morning sun after he had worked most of the night in the adjoining study. Outside the door each morning he would find a tray of goat's milk, cheese, honey, bread and coffee. RIGHT: To Sandburg, the up-ended orange crate he used for a typewriter table was not ugly. "I've always had a theory," he said once, "that if a thing served its purpose well it would be beautiful."


Pillsbury




As orderly as the seasons, the farm office was Lilian Sandburg's domain, the files a diary of the herd's achievements. She handled all family business, so that her husband could concentrate on writing. Says her granddaughter, "There was never any question that she placed my grandfather and his work as her highest priority."


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**Last night, she** found a perfect pearl on the half shell. And dinner was all tingly and candlelit and just like it used to be when they were first seeing stars. Then there was the long airport drive. His plane to San Diego. And her disappointment that he'd never even mentioned the anniversary.

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Bob and Ginnie Newhart's Bel-Air Home
*continued from page 175*

buying a big rolltop desk, because during high school I worked at an insurance company where they had row upon row of rolltop desks, and now whenever I don't feel like sitting down and writing a new routine, I look at that desk and think, 'You could still be back there.' "

Was Bob Newhart the kid a loner or the class clown? "I was never in the center ring putting on hats," he says. "I was the guy on the edge of the crowd who said something to the guy next to him who broke up, and then the guy next to *him* said, 'What did he say?' It's always been a laid-back, observational thing. Kind of overheard, you know—it isn't really *meant* to be heard by anybody."

This style has always set Bob Newhart apart from his comedic contemporaries. "I have so many favorites," he says. "Rickles, Buddy Hackett, Richard Pryor and Shecky Greene, to mention a few. Rowan and Martin—their timing was incredible. It's a myth that comedians don't laugh at each other. It's comedy *writers* who don't laugh at material. The stereotypical comedy writer is a guy who sits there and watches a very funny sketch and says, 'That's funny, that's funny.' Doesn't laugh."

With the TV series taking up so much of Bob Newhart's time, he rarely does stand-up routines any more. Recently, however, he entertained at the White House for the fifty governors. "I asked them, 'It's 10 P.M.—do you know where your lieutenant governor is?' "

The Newharts' own den used to get as packed as a political caucus, thanks to their guests' instinctively avoiding the formal living room. "It was elbow-to-elbow in the den, so we kind of softened the living room so people would feel free to wander in," Bob Newhart says. "We also put a wall-size television in there. The house has a much better flow to it now." Bob Newhart watches mainly sports on his many TVs. "There are three in the kitchen alone," he

Bob and Ginnie Newhart's Bel-Air Home

counts, "and two in Ginnie's dressing room, one in mine, one in the cabana . . . at least sixteen."

The Newharts have even more of that other can't-live-without-it American artifact, the telephone—if you include the vintage models Ginnie Newhart has collected in fond reference to the household invention that made her husband a household word. But Bob Newhart himself will rarely answer one. "I hate the telephone," he says. "I let it ring until Ginnie gets it. I don't think it's a phobia—I'm just not a phoner."

What Bob Newhart collects for himself is archaeological objects from the pre-Christian era. "My favorite acquisition was a Greek vase for bath oils or something. It was real old, but it was in incredible condition. I just loved to touch it." But with a six-year-old child in residence who also loved to touch it, this antiquity quickly became history. "It was something that had lasted for over two thousand years, then it came into our house and it lasted maybe two," he shrugs. "My hobby is designing computer programs, so now I'm working on one to keep Courtney away from my collection. Only it would require embedding something in her body that would set off alarms as she closed in on the art objects."

Surprisingly, Bob Newhart, the very picture of husbandly indifference to wifely decorating enthusiasms, has over the years been more and more drawn into household details. "He used to tell me, 'Oh, just do it,'" Ginnie Newhart says, "but now he'll look at a fabric, examine a table, try out a chair."

Can Bob Newhart at last really be taking an interest in all those swatches and paint chips, or is there, lurking behind the expression on his innocent, unarresting face, perhaps an ulterior motive? "I did do a routine on California real estate agents once," he admits with a smile, "so I guess an interior decorator might not be too far away."□



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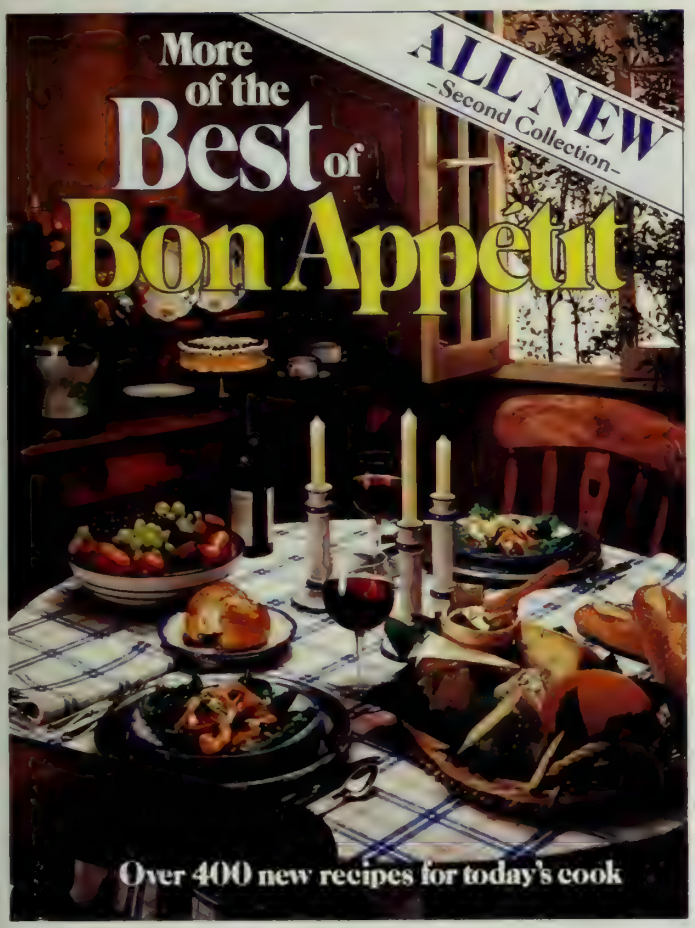
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PASSION FOR PRESERVATION



Grand Concepts in Design
*continued from page 181*

To Chippendale's everlasting credit, he did not slavishly copy the new Rococo forms from France. He took from them selectively, as he used the sturdy frameworks and sober lines of Queen Anne furniture, the fanciful lattices of chinoiserie, and the peaks and quatrefoils of Gothic. His great published work, the *Gentleman & Cabinet-Maker's Director*, first appeared in 1754, embodying and unifying English Rococo; today, many of its drawings startle the eye with their unfamiliar profusion of crinkled ribbons and elaborate, even lacy, fretwork. Those attuned to the fine points of draftsmanship do not rank Chippendale's drawings at the top, yet invariably they praise his genius as a transformer of taste.

Chippendale lived to see Rococo wither on its gleaming mahogany tendrils. The stunning new designs of Scottish-born architect Robert Adam demanded a return to classicism in all decorative design, although the Adam style was far lighter and more elegantly graceful than former incarnations. Old master Chippendale graciously accepted the new wave, and executed—in the Adam manner—some of the best designs of his long career. Adam worked with Chippendale and other first-rank cabinetmakers, and employed such noted decorative painters as Angelica Kauffmann and Antonio Zucchi to embellish his furniture. Adam's surviving drawings and watercolors reveal a fine, sure hand, gifted with pen, pencil and brush.

While such talent served the upper crust, the great service of George Hepplewhite—and widow Alice—was to organize this Neo-Classicism to accommodate middle-class taste. Fresh on their heels came Thomas Sheraton. Of the giants of eighteenth-century furniture, he was the purest designer, content to dream and draw and publish, and not to build. A dedicated Baptist, he evangelized for the Almighty with the same zeal that he championed his own Neo-Classical

line, delicate but decidedly strong.

Under Louis XVI, the latest French Neo-Classical revival looked for inspiration to Britain, where it found Robert Adam, and to ancient Italy's Etruscan ornaments. Georges Jacob, who introduced ungilded mahogany and the saber leg to French furniture, not only helped design the new Louis XVI style, but—surviving the Revolution—advanced the way through Directoire and into French Empire. A thirty-year period of design complexity, Empire would require new skills in inlay and ornament, such as the ormolu mounts of Pierre-Philippe Thomire. As usual, the crafting of gold and silver mirrored the changing themes. One of Napoleon's goldsmiths, Jean-Baptiste-Claude Odiot, counted the duke of Wellington among his international army of customers. The drawings of such top designers as Odiot inevitably expressed contemporary techniques. Odiot himself had a pure, sure and beautiful hand. Moreover, he collected the drawings of predecessor designers.

The era called Regency in England roughly corresponded with the French Empire. Fresh and inventive, it followed the lead of Thomas Hope and George Smith, who adapted Greek, Roman, Egyptian, Chinese and Gothic designs and absorbed the influence of Napoleonic architects from France. American craftsmen felt the weight of France through émigré Charles-Honoré Lannuier, who set up shop in New York City in 1803. Lannuier's popular French styles may have helped pull another immigrant, Scottish-born Duncan Phyfe, away from an earlier predilection toward Adam, Hepplewhite and Sheraton, and into the heavier themes of Phyfe's later career. In any case, the great Phyfe bridged an epochal, one-time-only void: the period when traditional artisans yielded to the Industrial Revolution. By the time Duncan Phyfe died in 1854, design and craftsmanship had reeled unconfined into the Victorian maelstrom. □

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The Home of John and Danielle Steel Traina
*continued from page 188*

terrace outside a blind wall. Down came the wall, in went French doors, and the office now enjoys a terrace with a pretty view of a park, a church, and the hills beyond.

My office, next to John's, is a small cluttered room, filled with children's photographs, framed T-shirts and other memorabilia of our large brood. The ceiling is painted with clouds interspersed with small red hearts. Adjoining this is the master bedroom, with an enormous canopied bed, French and English furniture, a cozy fireplace and two extraordinarily large Victorian bathrooms, with their original tile, double marble sinks and huge claw-foot bathtubs.

**The house has served as a stage for many memorable parties and occasions.**

At the back of the second floor, walls went up and down again to create a separate suite (with a separate staircase) for our three older children. The boys' rooms—in tones of beige, yellow and blue—are done up with ships' models and English furniture. Our daughter's room is a feast of lavender and white, with lilac flowers painted on the ceiling.

But the real whimsy is found on the third floor, where we put all the younger children's rooms. Artist Bill Russell created a make-believe world of illusion and delight in each one. The old solarium became a beautiful little girl's room with an extraordinary view, pink Victorian wallpaper and a ceiling painted with flowers and trumpet-blowing cherubs. In our youngest daughter's room, garlands of blue flowers and bright iris were painted on the ceiling above the pale sky-blue of the carpet, chairs and window seat. Toyboxes, tables and chests of drawers are painted with dolls and delightful trompe l'oeil. Our youngest son's room has deep blue carpeting, a red picnic table, and a bunk bed disguised as a yellow double-decker bus, parked amid the books and toys. And sheep leap over clouds on the ceiling of the nursery.

Amid the rocking chairs, toyboxes and comfortable denim couch of the playroom are more trompe l'oeil wonders: toys and dolls and paintbrushes scattered across the floor, balloons apparently tied to the walls, painted hats cast carelessly on painted nails, a puppet show, and a real piano with painted playing hands. A six-foot Paddington Bear presides gently over all. This is everyone's favorite floor, especially mine, and a far cry from the serious elegance of the main floor.

Our last attack was on the basement, filled with twenty years of rubbish. Just cleaning it out was a Herculean task, and no one believed that anything could be done with it. We built a huge gymnasium at one end, with sauna, whirlpool, exercise machines and comfortable deck chairs. There are also storerooms, a carpentry room, a large game room for our teenagers, and wine cellars.

Working on the house has been a labor of love that has been rewarding and fruitful for us. We have a comfortable place to entertain our friends, and the kind of home our children will remember fondly, we hope, and enjoy growing up in. It was important to us that each child have a separate room—a personal haven—and each of their rooms is special and different, as are ours. There are places to be private, where a moment of solitude can be found, as well as rooms where we can find each other. But I think what shines most throughout is the love we all share, which we lavished on the house itself as we worked and fought and struggled to make what we wanted of it. It is still the handsome mansion it once was. And yet now, to us, it is much more: a very special home for all of us.□

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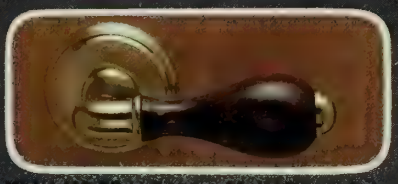
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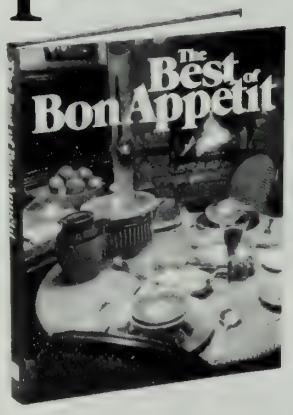
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# THE SHERMAN HOUSE

Evocations of an Empire
*continued from page 199*

San Francisco's symphony and opera. He entertained many of the leading performing artists of the day at his home, from Lillian Russell to Caruso to Paderewski. In 1901 architects James and Merritt Reid added a ballroom-size music room to the house, the better to accommodate impromptu concerts. A grand piano in this same skylit salon now awaits the uninhibited Sherman House guest, but most of the singing is done by a colony of finches lavishly housed in a château of a cage. "Our finches sing most happily," notes owner Manou Mobedshahi with some amusement, "when they're accompanied by the humming of the vacuum cleaner."

An Iranian-trained economist, Mr. Mobedshahi arrived in San Francisco in the late 1970s, eager to contribute something exciting to the city he had fallen in love with. By then the fortunes of the Sherman House were at a low point. After successive incarnations as a restaurant, ballet school and sculptor's studio, it was slated for demolition until saved by its designation as a San Francisco historic landmark. Then, even after a turn as a decorators' showcase house, it seemed destined to remain a white elephant, economically impractical for use as a private residence.

Realizing how strongly San Francisco defends its architectural heritage, Mr. Mobedshahi and his wife, Vesta—who was trained as an art historian—assured preservationists the mansion's transformation would be sensitive and appropriate. One of the owners' requirements was that the exterior be painted a sparkling white, a color close to the original, but both startling and delightful in today's context of multihued Victorians. While the hardwood floors were simply polished and restored, new molds were made to recreate plaster detailing, and the dramatic double stairway was duplicated on another level.

Yet many of the architectural details were French-inspired rather than everyday Victorian. Sensing that

## THE SHERMAN HOUSE

Evocations of an Empire

Victoriana has been overdone of late, William Gaylord took as his primary motif French Second Empire, a style that had filtered to America when the young Leander Sherman built his mansion. "The era of Napoleon III was a time in French history when people clearly wanted comfort," Mr. Gaylord points out. "They favored plump upholstered sofas and chairs, large expanses of carpets, and heavy draperies to keep out cold drafts of air and strong daylight."

Heavy draperies now serve as bed canopies and frame cushioned window seats that look out on San Francisco Bay, Golden Gate Bridge and Alcatraz Island. A snug feeling, necessary for foggy nights when the evening chill takes visitors by surprise, is ensured by wood-burning fireplaces that can be found in almost all of the ten suites and five guest rooms.

Beyond the necessities of comfort are a myriad of small touches: fragrant plates of potpourri on occasional tables; sound systems hidden behind upholstered walls; beds piled high with Scandinavian down comforters, as sumptuous as baked Alaskas. All this is in keeping with the policy of meeting guests at the airport in one of the hotel's vintage automobiles—for example, the 1962 white Vanden Plas limousine.

Set in an elegant residential neighborhood, the Sherman House has a private formal garden, which was laid out by the master landscape architect Thomas Church. It has now been revised along English lines by Ron Herman and boasts a gazebo as well as a Victorian greenhouse for growing orchids. The garden pathways are built of cobblestones that, in earlier days, were used in San Francisco's cable car roadways.

Thus, the Sherman House now stands ready to offer the privacy, personal style and individual attention of a home away from home, ready to carry forward the tradition of hospitality that once welcomed the likes of Luisa Tetrazzini, Victor Herbert, David Belasco and Lotta Crabtree.□







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Shope Reno Wharton
*continued from page 207*

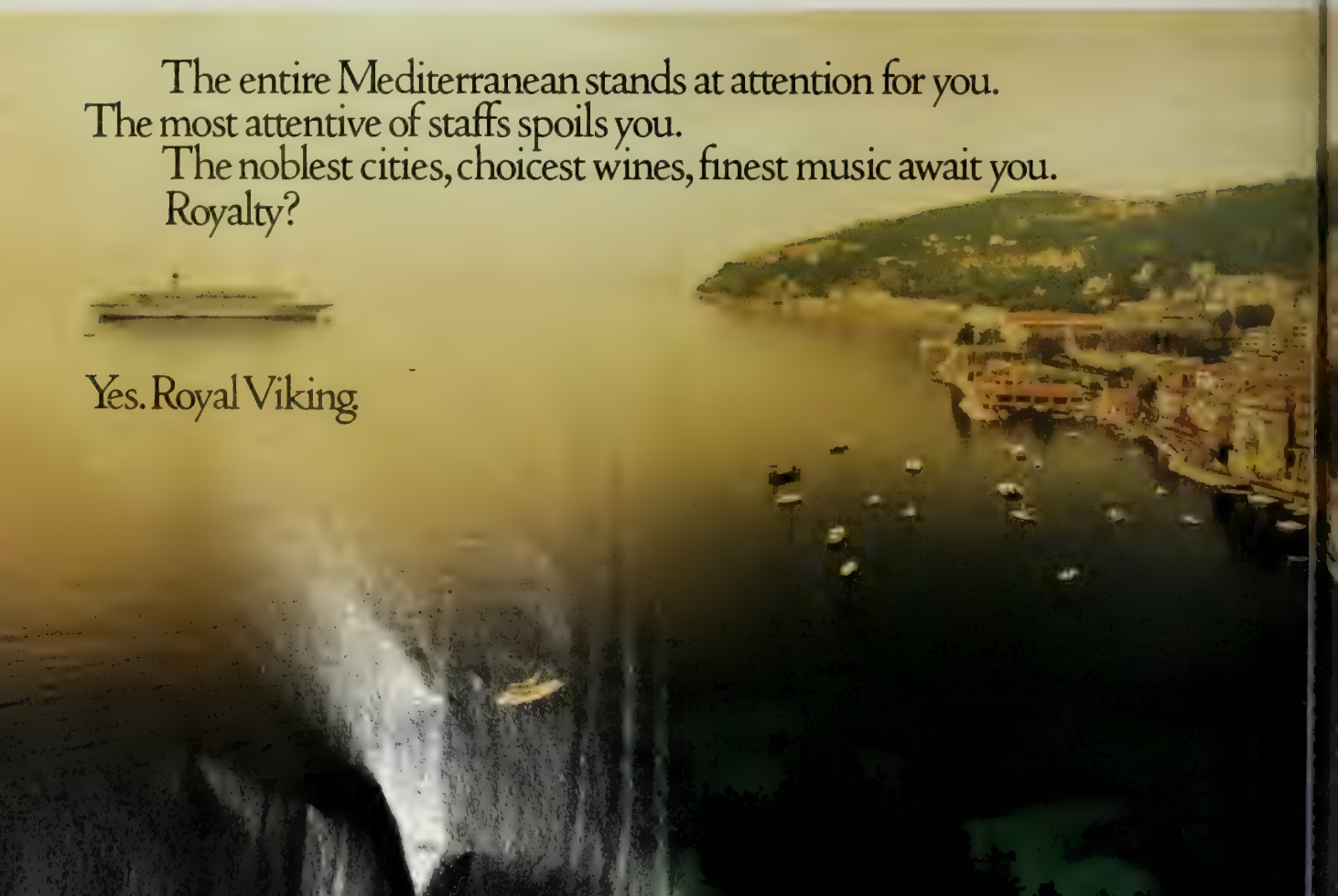
When our real estate agent told us, without much enthusiasm, 'There is this one house up on a hill, but it's very small and isolated . . . ,' of course we wanted to see it. She drove us up a long, meandering driveway through the woods, and when we arrived it was like being on a hilltop in Vermont. The first time I saw the house I just got weak in the knees."

The house—a meticulously built 1936 copy of an eighteenth-century Pennsylvania stone farmhouse—was, in fact, impossible, idiosyncratic and totally impractical in terms of the young couple's needs. It had small, dark, low-ceilinged rooms, a tiny kitchen, limited storage, four microscopic bedrooms on the second floor, and walls so interrupted by windows and doors there was no place to hang more than one quilt. However, the couple loved the way the house commanded a knoll and the way it overlooked a magnificent white pine, the remains of an apple orchard, gently rolling fields, and in the distance, a small, quiet duck pond.

Considering themselves "absolutely crazy," they bought the property, and quickly turned to the young Greenwich, Connecticut firm of Shope Reno Wharton Associates to resolve three major architectural problems. The first was how to remedy the claustrophobic feeling of the original house without ruining its façade. The second was how to create an aesthetically pleasing addition, responsive to the original structure but not overly literal in its final form, that would provide an open, light-filled space for displaying their quilts. And finally came the issue of how to fit a second addition of an indoor swimming lane into the existing topography without destroying the site.

"We started off with a Pennsylvania stone farmhouse transported to the Connecticut countryside," thirty-one-year-old Bernard Mapes Wharton explains. "To some extent it had already been adapted to the New England vernacular by the application of white clapboards in the front and the use of twelve-over-eight-paned windows throughout. So, obviously, we didn't want to put up a plain glass box as an addition."

Inside the main structure, extensive renovation was carried out. The kitchen, dining room, living room, and all the bedrooms were modernized—walls knocked down, spaces opened up. Longitudinal and latitudinal axes were created so that it became possible to look down or across the length of the entire house. The continuity of volumes resulting from these axes—together with the soaring spaciousness of a new gallery, and the careful orientation of its windows



Shope Reno Wharton

to take advantage of the panoramic views—successfully eliminated any sense of confinement.

"How to connect the two additions to the old house was the issue we were most sensitive to," Bernard Wharton explains. "Maintaining the same cornice lines, roof pitches and exterior proportions was very important, as was continuing the porch and wrapping it around."

The new gallery extends to the edge of the knoll, at a right angle to the house, thereby creating a courtyard closed on two sides but open to the major views. "We didn't want to slam the addition into the existing house—we wanted to touch it softly. And I think that has been achieved through the light well. What you see inside is the new part of the house, then a void, and then the older section. Instead of having the two butt up against each other, the light well becomes a little buffer, the connection between the new and the old."

"The last requirement," adds Allan Palmer Shope, Bernard Wharton's twenty-nine-year-old colleague, "was an indoor swimming lane. Figuring out how to add something so big onto an old house was a tough nut to crack. The pool is forty feet long, and when we added the walking lane out to it, and the bathroom, the addition became a huge space—fifty-five feet! Fortunately we had the back walls of the garage and the mud room to work against, and we managed to keep the swimming lane low by burying half of the structure."

"Fitting the swimming lane into the existing topography was essential," Bernard Wharton points out. "We wanted to create something that took into account what exists, but also has a little bit of play and fun to it—hence the aquatic nature of the windows. And they're not just portholes, they're real windows. The long narrow space doesn't feel like a bowling alley, because it has a rhythm to it—there are reference points, like the tile patterns, the windows and the ceiling configuration."

Reference points, as Mr. Wharton suggests, are present throughout the house; there are allusions, especially in the gallery, to Le Corbusier's La Roche House in the clerestory windows punctuating the north wall, and to the works of Josef Hoffmann in the rail of the overlook.

"What we're trying to do," Mr. Wharton says, "is create an architecture that is truly American, by learning from the past: taking what is an unsolved jigsaw puzzle, putting it together and making an appropriate finished product. A good analogy, I think, is the whole melting-pot pro-

*continued on page 250*




Ville Franche, France

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Shope Reno Wharton
*continued from page 249*

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**"The light well becomes the connection between the new and the old."**

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Carl Sandburg's Mountain Years
*continued from page 230*

gears he used as paperweights; he kept his pens and pencils, by the bed and in the study, in tin cans and old mugs. He had a penchant for cutting out magazine pictures that intrigued him; perhaps a Steichen photograph or a picture of a great painting, or simply of an animal, a landscape or a face. Occasionally he would tape them directly to the walls in his rooms, but more generally, in both rooms, pieces of cardboard or thin plywood would sit about with an accumulation of notes, photographs and pictures thumbtacked to them.

**He needed the space Connemara offered, to work in solitude.**

My grandmother's agreement with him on the simplicity of furnishings was evident in every room at Connemara. Pointing to the chair in the living room where her husband often played his guitar, she would explain, "Carl uses those catalogues to prop his feet on when he plays the guitar. We could have gotten a little stool of some sort, but why?" And then, gesturing in another direction, she would declare, "And if he wants to leave that stack of books there for a month, that's all right with me!"

There were few curtains in the house, the windows serving as frames for the views beyond, and our art generally consisted of interesting stones or bits of wood or bright leaves that family members had picked up on their long walks over the trails of Connemara. The major exception to this was the presence of Steichen photographs in various rooms throughout the house, Uncle Ed being a favorite of every member of the family. He and my grandfather were especially close, and his visits were awaited with eagerness by all of us.

Connemara provided for Carl Sandburg a home surrounded by beauty, marked by space and peace. He wrote to a friend, "It is necessary now and then for a man to go away by himself and experience loneliness; to sit on a rock in the forest and to ask of himself, 'Who am I, and where have I been, and where am I going?' " At Connemara he could find the answers. One of the pictures in my mind from childhood is of my grandfather working in the afternoons on the long granite rock behind the house. He would work there often during the mild months. He relished the sunlight and would open his shirt to it, or even strip to the waist sometimes to soak up its warmth. Occasionally he would pause in his work and sit there in his oak chair, eyes shut, and lift his face full into the fading rays of the sun.

The white house of Connemara gleams distant through the hemlocks, beyond the drive. I can hear, superimposed over this picture of him, that rich, mellow voice reading one of his poems from *Good Morning, America.* The passage speaks of the poet's closeness with nature—a closeness that Connemara generously allowed. There in the dusk is that voice so happily remembered, drawing out the words; dipping, pausing, savoring—delighting in the language:

"Sea sunsets, give us keepsakes.
Prairie gloamings, pay us for prayers.
Mountain clouds on bronze skies—
Give us great memories.
Let us have summer roses.
Let us have tawny harvest haze in pumpkin time.
Let us have springtime faces to toil for and play for.
Let us have the fun of booming winds on long waters.
Give us dreamy blue twilights—of winter evenings—to wrap us in a coat of dreaminess.
Moonlight, come down—
shine down, moonlight—
meet every bird cry and every song calling to a hard old earth,
a sweet young earth."□

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To the trade

## A Contemporary Vision—Leo Castelli

TO BE A CELEBRITY in an age devoted to the manufacture of celebrities is a doubtful boon. The celebrities themselves cannot fail to observe that tireless inventors of publicity are at work on every side, seeking instant, temporary fame for a host of brazen supplicants. Nevertheless, it is possible to find scattered among the fakes a handful of people who have earned an authentic, lasting fame; of this group, some bear their eminence as a burden, fit only to grumble against, while others bear it lightly, with equanimity and even with relish.

Prominent among those who are both famous and content to be famous is Leo Castelli, whom the art historian Calvin Tomkins has described as "the most influential purveyor of contemporary art in the world today," and whose stable of



PETER VITALE

Works displayed in the expansive office area of the Leo Castelli Gallery in SoHo attest to the gallery's reputation for important contemporary art. ABOVE: Flanking Roy Lichtenstein's oil and Magna *Silver Frame*, 1984, are Jasper Johns's oil *Untitled*, 1984 (right), and James Rosenquist's oil *Untitled*, 1984 (left). BELOW: From left to right, Sandro Chia's bronze maquette *Dionysus*, 1984, Robert Rauschenberg's mixed-media *Rush I (Cloister Series)*, 1980, and Ellsworth Kelly's steel *Untitled*, 1983. Table by Mies van der Rohe.



PETER VITALE

*continued on page 258*

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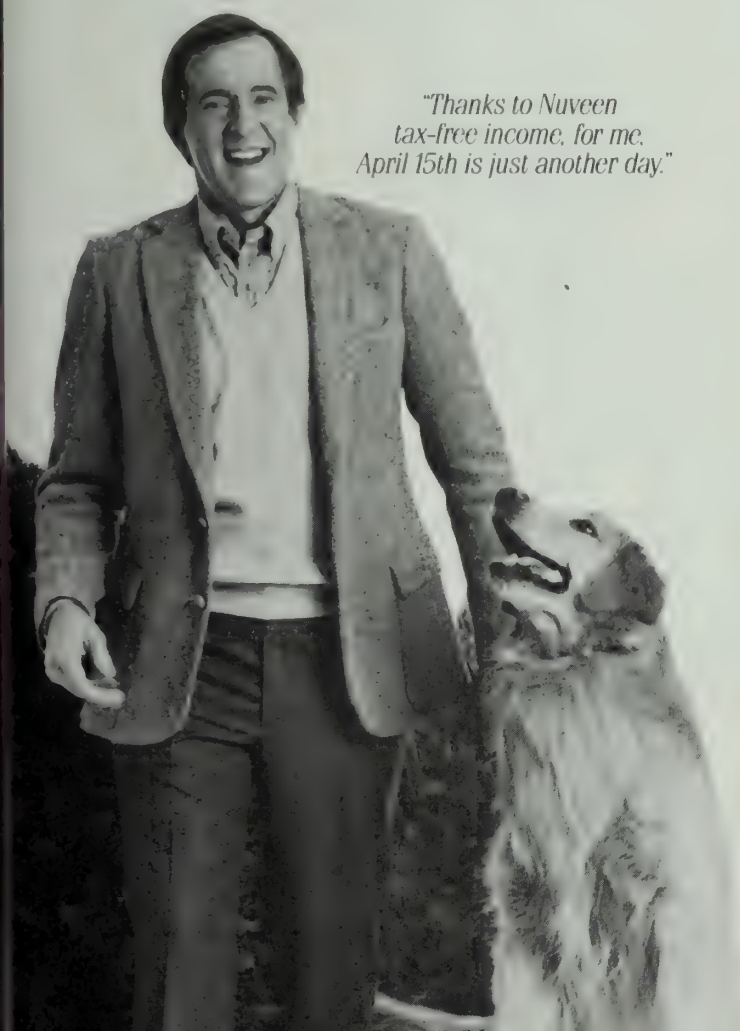
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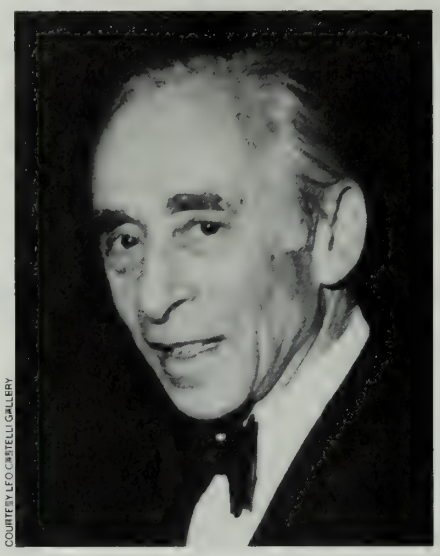
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A Contemporary Vision—Leo Castelli
*continued from page 254*

artists includes Jasper Johns, Robert Rauschenberg, Donald Judd, Ellsworth Kelly, Roy Lichtenstein, Frank Stella and Claes Oldenburg. Now approaching his late seventies but looking much younger, Leo Castelli was almost fifty before abandoning his semi-amateur status as a connoisseur and part-time buyer and seller of art and opening a gallery under his own name. Characteristically, he opened it in his family apartment, on the Upper East Side in New York City. That was in 1957; at present, he occupies two sets of very grand premises indeed, one in a building on West Broadway and the other on Greene Street, both in the ancient quarter of New York known as SoHo.

Mr. Castelli is certainly a successful businessman—his gallery grosses several million dollars a year—but the nitty-gritty of dollars and cents would appear to be among the least of his preoccupations. Slender, gray-haired, dark-eyed and fine-boned, he cleverly gives the impression of having drifted down, almost by inadvertence, into the noisy melee of New York. In his presence, hypnotized by his attentiveness and by his drolly elaborate storytelling, we imagine him as a revenant from other places, other times. What an ambassador he would have made in any of a score of eighteenth-century European courts, or, better still, what a splendid seventeenth-century cardinal, padding in gold-encrusted slippers through the marbled vastness of St. Peter's!

Though standards may have fallen since the Renaissance, Leo Castelli is able to survive quite comfortably within the invisible boundaries of a kingdom that embraces the galleries in SoHo, an apartment on Fifth Avenue and a home in the south of France. Wherever he goes, he has the faculty of being intensely a sharer of the local circumstances. Like all true dandies—one thinks of Beau Brummell, Max Beerbohm, Tom [illegible]—he lets his distinction assert itself



COURTESY LEO CASTELLI GALLERY

Leo Castelli has remained one of the most influential figures in the contemporary art world for over twenty-five years by representing established masters as well as each new generation's creative forces.



PETER VITALE

Mr. Castelli began exhibiting the work of Roy Lichtenstein in 1962, giving wide visibility to the American Pop Art movement. Shown here is *Modular Painting with Four Panels, #6*, a work from 1970.

with the same silent suavity asserted by his suits, shirts and ties; we are left in no doubt that the man and his exquisite wardrobe are on equal terms and that we will be lucky to measure up to them. He has a natural aptitude for being seen and heard and made much of; he is a highly sociable being, and the party-giving and party-going that are so often looked down upon by the more puritanically serious members of the artistic and intellectual establishment are a source of nourishing merriment to him. Jane Austen said once, "Everything happens at parties," and Leo Castelli sees no reason to disagree with her.

Born in Trieste to a wealthy banking family, Mr. Castelli enjoyed a memorably fortunate childhood and youth. Literature was, he has said, his first passion, but to please his father he attended law school in Milan, earned his degree, and then went to work for an insurance company in Trieste. Bored with his job, he told his father that he wished to become a teacher. Castelli senior offered a generous counterproposal: If young Leo would consent to work for a year in a branch office of the insurance company, in Bucharest, and was still bored, then the father would gladly undertake to support the son's literary and academic ambitions. In Bucharest in the early 1930s Castelli met, fell in love with and married Ileana Schapira (now Sonnabend), the daughter of a wealthy industrialist, Mihail Schapira, who deserves to enter history as one of the most agreeable father-in-laws that ever lived. Schapira saw to it that the Castellis were provided with everything their hearts desired, which in a few years included moving from Bucharest to Paris.

Thanks to his father-in-law, Leo Castelli got a banking job in Paris, where he and Ileana fell in with a group of lively and talented young people not of the banking sort. With Schapira's financial assistance, Mr. Castelli and an architect friend, René Drouin, opened a small gallery on the Place Vendôme, in which they planned to sell paintings, objets d'art and furniture. But the year was 1939, and with the coming of the Second

*continued on page 260*

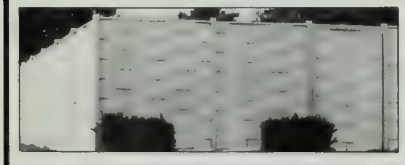

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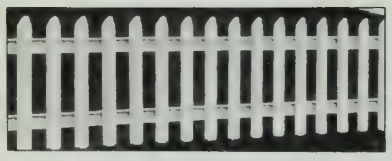
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# ART NOTEBOOK

A Contemporary Vision—Leo Castelli
*continued from page 258*

World War, the Schapiras quit Europe for New York City, soon followed by the Castellis. Having arranged for Mr. Castelli to be given a position in a factory that was among the Schapira holdings in this country, Mihail Schapira in 1942 installed the couple in a townhouse on East Seventy-seventh Street, remodeled



COURTESY LEO CASTELLI GALLERY

Frank Stella's *Western Driefontein*, 1982, a large configuration combining aluminum, etched magnesium and other media, testifies to the artist's gradual evolution toward more three-dimensional work.

into apartments for various members of the Schapira family.

Employment in a factory proved no more alluring to Leo Castelli than employment in an insurance company or bank; for a decade, much of his time was spent visiting galleries and museums, and he recalls that his education in contemporary art was gained largely at the Museum of Modern Art, under the canny tutelage of Alfred Barr. He was also busy making friends with such artists as de Kooning, Pollock, Klein and Rauschenberg. Through Rauschenberg, Mr. Castelli came to know Johns, and the dealer cites his first Johns show, in January of 1958, as one of the more important events in his career. His Rauschenberg show opened a few months after the Johns, and from that

A Contemporary Vision—Leo Castelli

moment on the charming dilettante was transformed into a charming professional; the graceful idler became a go-getter working as hard as if he were running General Motors.

The times were ripe for a gallery like Castelli's, and he knew it. The collecting of contemporary art was becoming a fashion, and like many fashions it was also a means to an otherwise perhaps unattainable end. The aspirations of a new social class, their pockets bulging with money, could be fulfilled by learning to distinguish between first-rate art, which was sure

**He has followed his bent, he has trusted his eye and emotions . . . he has taken big chances.**

to outlast mere fashion, and the trashy art that would perish when the fashion perished. And there stood Mr. Castelli, urbane, incantatory, and—what was more to the point—profoundly concerned that the most gifted of each succeeding generation of artists should be given their just places in the sun. He and his incomparable stable flourished and grew famous together, and he reckons that no harm has come to him or them as a result. He has followed his bent, he has trusted his eye and the emotions that totally unfamiliar works of art have aroused in him, he has taken big chances, and he is openly delighted that they have so often paid off.

"If I am celebrated at all," he says, with a smile that reduces the modest-seeming "if" to a nullity, "it is by simple reflection. My artists cast a light that somehow fails to produce a shadow. I would stand in their shadow if I could, but since I cannot"—here he shrugs in mock helplessness—"I do not. How simple life is, to be sure! What a good time I am having!" □

—*Brendan Gill*




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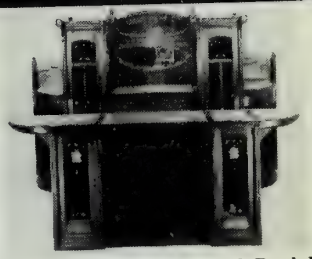
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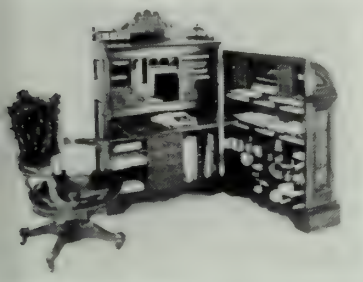
Inlaid and Bronze Mounted Renaissance Revival Cabinet (accommodates 26" T.V.)



3 Pc. Jelliff Parlour Set and Inlaid Coffee Table



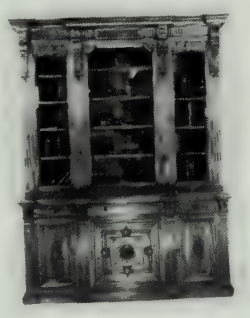
Unusual Art Nouveau Front & Back Bar w/marble top



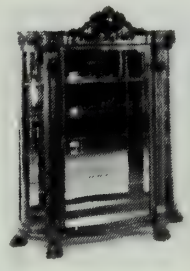
Moore "Office Queen" Cabinet Secretary and Swivel Chair

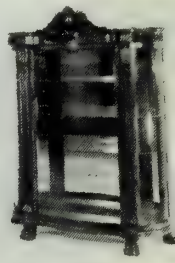


9 Pc. Ornate Oak Dining/Conference Set.



Walnut Renaissance Revival Bookcase





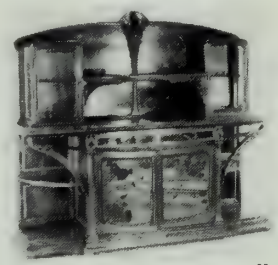
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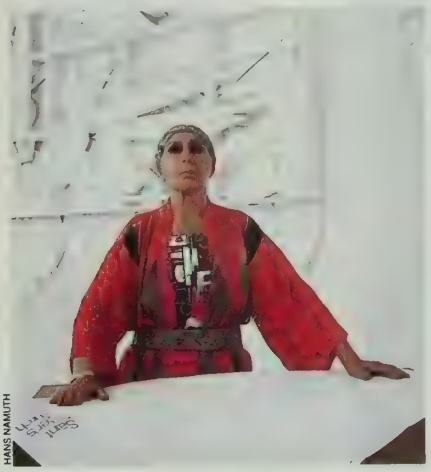
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## The Artist's Realm—Room for Imagination

Text by Elizabeth Hardwick

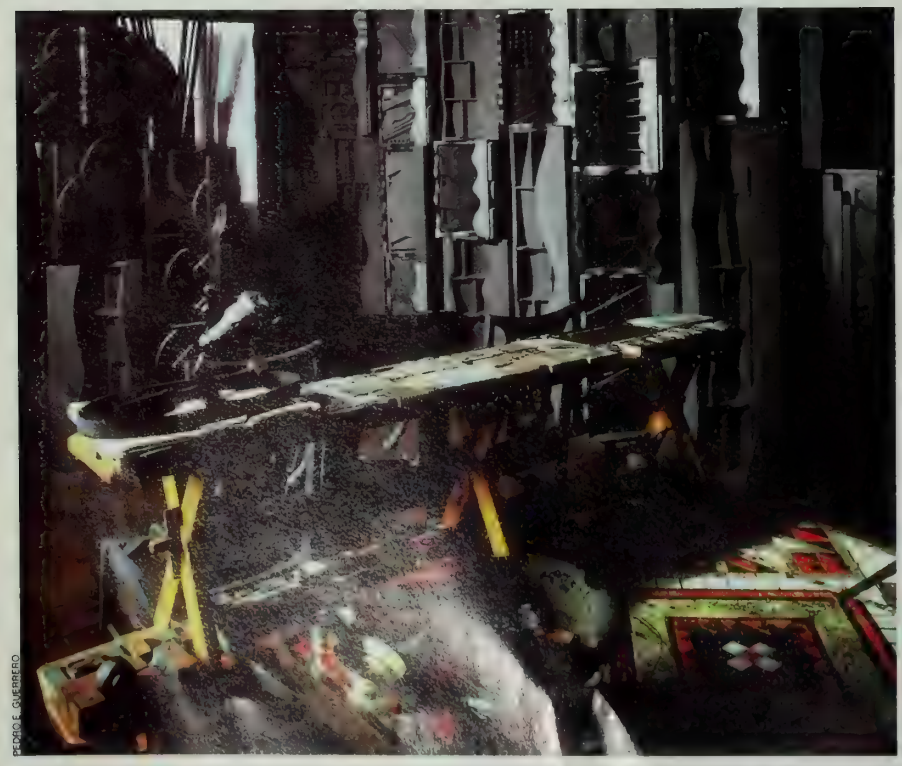


HANS NAMUTH



PEDRO E. GUERRERO

ABOVE: "When you project a world, the world is yours," says Louise Nevelson, creator of grandiose sculptural settings. RIGHT AND BELOW: Seen in *Nevelson's World*, the sculptor's Spring Street home bears her unmistakable signature. From the ordered austerity of a cabinet to the profusion of forms in the studio, all rooms become one grand Nevelson assemblage, a realm of enchantment, a landscape of dreams.



PEDRO E. GUERRERO

EVERY WORK OF ART seems to long for its ideal setting—the ideal being a spiritual, rather than a conventional, compatibility between the work and its milieu. The world created by the force of a single imagination, the world of the artist in his studio, the artist's wish to leave his mark on the domestic artifacts we live with—these are the subjects of the books featured this month.

### Nevelson's World

*by Jean Lipman; 244 pages, 195 illustrations, 56 in color. Hudson Hills Press, in association with the Whitney Museum of American Art, New York, 1983.*

"World" is not too large a signification for the dominating, undaunted imagination of Louise Nevelson. When she speaks of her creative intentions we notice that *world, empire* and *universe* enter her language without hesitation: "I wanted to build a universe," and "I am not very modest; I always say I built an empire."

This outstandingly handsome and valuable book, carefully organized and explicated by Jean Lipman, is suitably large, impressive, designed with a profligate hand and covered in linen as black as night. Everything is in it: black walls, white towers; baroque golden constructions, often using bits of wood picked up on the ungolden streets of New York; works in acrylic, mirror and metal. And, of course, the heroic Nevelson herself, in furs and embroidered jackets and lustrous fake eyelashes. In her studio, she seems to be a kind of outsize mythical being, carried by the winds from Kiev in Russia to Rockland, Maine, and then on to her true kingdom, New York City.

Hilton Kramer, in a moving introduction, tells of a visit to the house where Nevelson worked and lived

*continued on page 266*

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The Artist's Realm—Room for Imagination
*continued from page 264*



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ABOVE: A refuge for turn-of-the-century bohemia, Toulouse-Lautrec's studio in Montmartre was the setting for many a pleasure savored. BELOW: More to Matisse's liking was the subdued hotel suite, near Nice, where he worked during the last years of his life. From *Imagination's Chamber.*



RAPHO

some years ago. It was a peculiar habitation in Manhattan's midtown, a place not very different in aura from the present domain on Spring Street in SoHo. Kramer found the sculptured walls, or the walls of sculpture; he saw the clutter of materials, the mysterious blackness—the signatures of this artist's unusual confidence of vision and passionate force of personality. Nevelson's world was an event indeed.

Louise Nevelson seems always to have had the intention to overpower, to blot out distraction, to insist upon her art as a sort of complete environment, rather than a merely spectacular intrusion in space. The fertility of her imagination, shown here without stint, is consonant, we might say, with the will to the grand statement.

Now in her eighties, Louise Nevelson is, as this beautiful volume shows, a learned modern artist of great sophistication. Her roots are in Constructivism and Cubism; her work transforms the scale of Abstract Expressionism to sculpture. That she sometimes appears to be a natural phenomenon, staunch and steadfast as an old oak, is part of the drama of the creation of art—and the creation of an overwhelming self.

**Imagination's Chamber: Artists and Their Studios**
*by Alice Bellony-Rewald and Michael Peppiatt; 232 pages, 196 illustrations, 16 in color. New York Graphic Society; Little, Brown and Co., Boston, 1982.*

Leonardo da Vinci dissected over thirty cadavers in his study of anatomy. It seems unlikely that he did this work in his studio, since he recommended that the room be small to "discipline the mind" and the light be from the north so that it "may not vary." The authors of *Imagination's Chamber* examine the history of the studio, the moral and aesthetic atmosphere attached to it during various periods, and, of course, the individual artist in his creative lodging. It is an interesting book, with many biographical facts, many attics and tenements and lofts and country estates woven into a pattern of historical and aesthetic speculation.

The immense interest of paintings by an artist of his own studio, or the records left in paint by one artist about another's surroundings, surpass the documentary value actual



HANS NAMUTH

In an isolated barn on Long Island, Jackson Pollock broke with traditional concepts of work space and painting techniques. With his canvas placed on the floor, "I am more at ease," he said. "I can walk round it, and literally be in the painting."

photographs may have. Courbet's *The Painter's Studio* is a philosophical contemplation of its period. As the authors write, "Never before had the studio been accorded such consummate importance—as a mirror held up to an epoch, confronting it with an unadorned, unidealized identity."

Picasso went from the cold, dirty, ramshackle Bateau-Lavoir in Montmartre to castles and estates that mirrored the prodigiousness of his talent and the baronial size of his income. Giacometti stayed on in a "poky, dust-laden studio [that] had become his shell, his second self."

A studio is above all a functional space, and the most modern loft will have much that it shares with a medieval workshop. In between these two styles, there is some amusement to be found in the setting of the gentleman painter, with his velvet stuffs and things Oriental. Such studios were common in America up until the 1930s, and the atmosphere inside seemed always ready for the entrance of a rich patron wanting a portrait.

*continued on page 268*

# GIORGIO DOMENICO DUPRA (1689-1770)

*"Portrait of the Countess of Rochford"*

Oil on canvas, signed verso beneath relining: *Dupra Pinxt 1755,*
Size: 40½ x 50½ inches



PROVENANCE: Christie's, July 22, 1882, lot 81, Private Collection, England.

NOTE: *The Countess of Rochford (1723-1773)* was born Lucy Young of Little Duxnford in the county of Wiltshire. She was the daughter of Edward Young, Esq. and Lucy Chetwynd. Before marrying William Henry Nassau de Zuylestein, Fourth Earl of Rochford (1717-1781) in 1740, Lucy Young was Maid of Honour to Queen Caroline.

Horace Walpole described the Countess in a letter to Horace Mann dated May 17, 1749 as, "one of our court beauties…large but very handsome, with great delicacy and address. All the Royals have been in love with her…"

Georgio Domenico Dupra also painted the Countess of Rochford's husband, William Henry Nassau de Zuylestein, Fourth Earl of Rochford, which has long since been known through an engraving and ranks among the artist's most acclaimed paintings.

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The Artist's Realm—Room for Imagination
*continued from page 266*



COURTESY ISAMU NOGUCHI, L.I.C., NEW YORK

ABOVE: "I often craved to bring sculpture into a more direct involvement with the common experience of living," writes Isamu Noguchi in *Artists Design Furniture*. His bamboo and paper *Akari Lamps* are one result. BELOW: Claes Oldenburg's own textural sensibility distinguishes his design of a bedroom.



COURTESY SIDNEY JANIS GALLERY, NEW YORK

Frederic Edwin Church built a fantastical "Victorian-Persian" monument to himself—a castle on a bluff overlooking the Hudson. And why not? In the end, the awe that will attach itself to the books, the tools, the iconographical objects sitting about the studio will not reflect any value in itself, nor will the mere space. The spirit that touched them is all.

In the 1960s it became the fashion, or the practicality, to move out of New York City and into the country—to Long Island, for instance, noticeably not too far away. One might learn from *Imagination's Chamber* that Jim Dine, in a reverse movement, occasionally sets up his workshop at a fashionable hotel in Manhattan—a relief from the country studio. And David Hockney can work anywhere. Yes, that seems right.

In their final words the authors seem somewhat saddened by the diversity of ways in which contemporary artists live and work. Perhaps it seems to show a lack of community or a disrespect for the fundamental disciplines necessary for a career in art. Rapid celebrity and rapid obsolescence of styles shake the confidence of the historical mind.

**Artists Design Furniture**
*by Denise Domergue; 176 pages, 230 illustrations, 74 in color. Harry N. Abrams, Inc., New York, 1984.*
Tables, chairs, screens and sofas; things made of wood, steel, glass—and of broken cafeteria plates, pine needles, plumbing pipes. Put rope around five hundred paperbacks and you have a *Library Chair* (Richard Mauro); fill the hole in an old tire with an incandescent bulb and you have a *Tire Lamp* (Robert Rauschenberg). Among the objects included in *Artists Design Furniture*, Mies van der Rohe's *Barcelona Chair*, 1929, makes an appearance, but for the most part the book instructs us about things made in the last two or three years. We have not seen them in a living room, and perhaps we never will, since not all of them seem designed for production.

Wit is the key, and of course some pieces are more clever as ideas than others. The Surrealist objects of the 1930s are still the most striking. It would require the waywardness of a dog to think of sitting on Dali's *Mae West's Lips Sofa*, 1936, but one would still like to see it in what must now be its somewhat dusty pink satin.



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Elizabeth Browning Jackson writes that in designing rugs and furniture she is trying "to make art less sacred," so that its use will somehow incorporate the user in the act of creative intention. Neil Jenney says, "For me a piece of furniture is simply a three-dimensional object. . . . Furniture is not art." So there you have it.□

THE ART INSTITUTE OF CHICAGO COLLECTION, VOL. III

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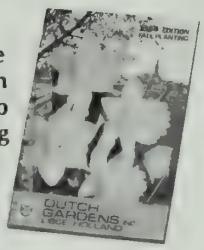
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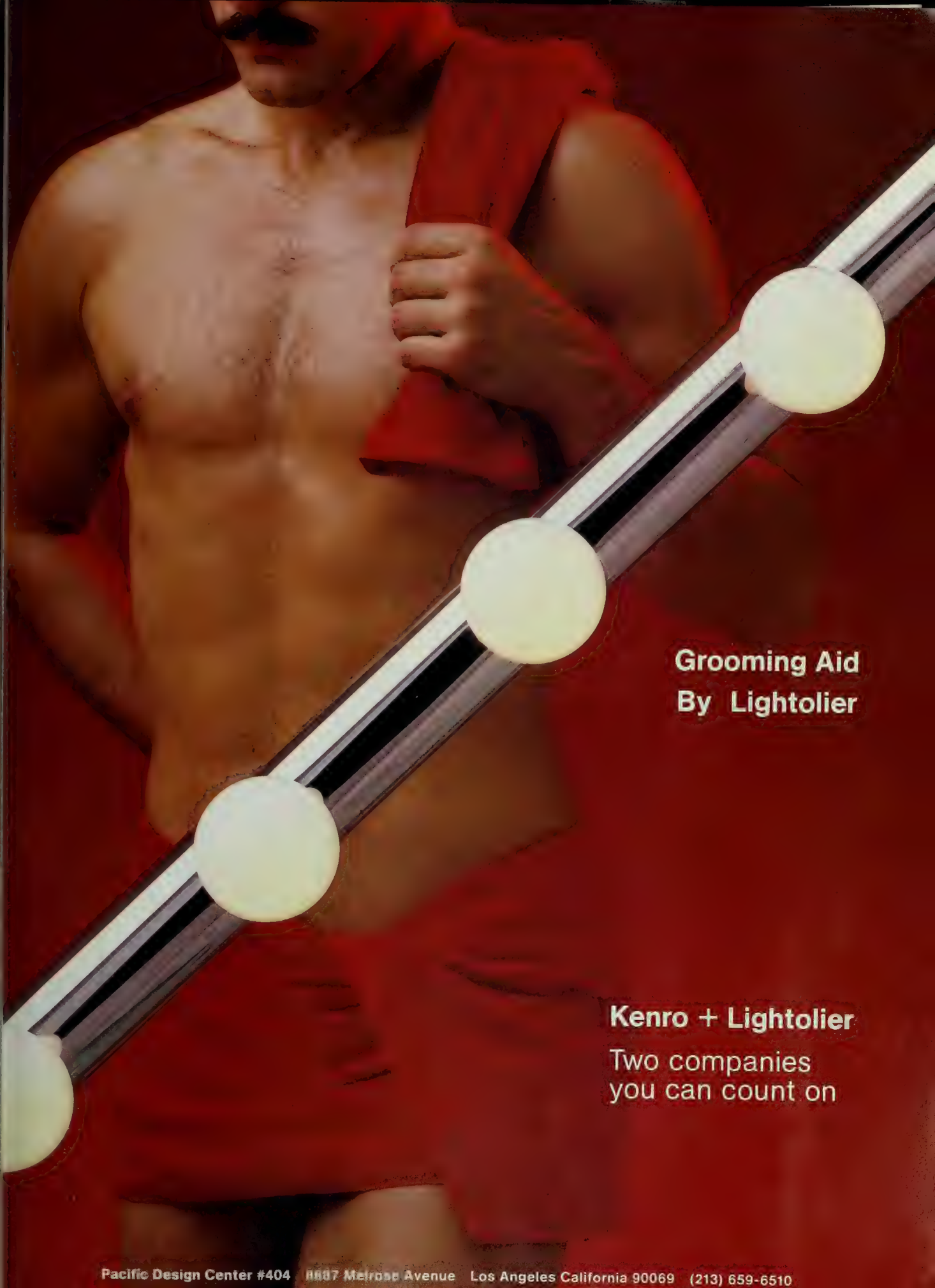


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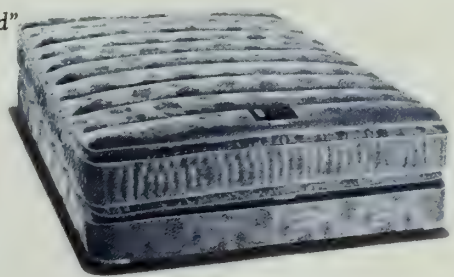
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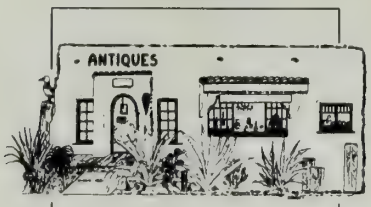
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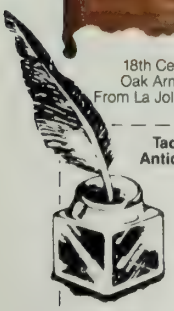



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3.


4.

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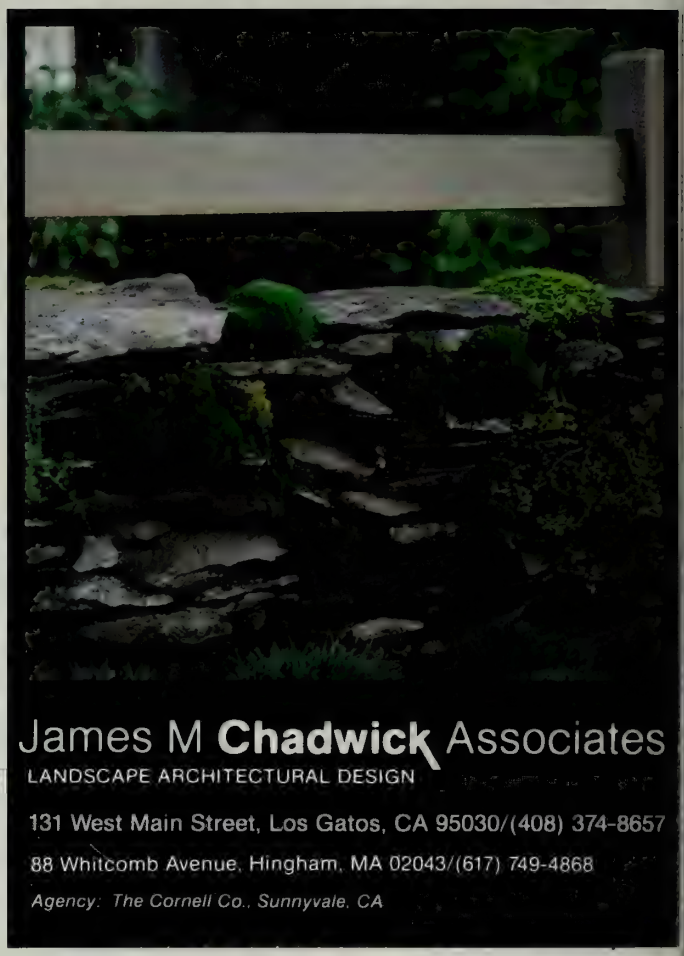
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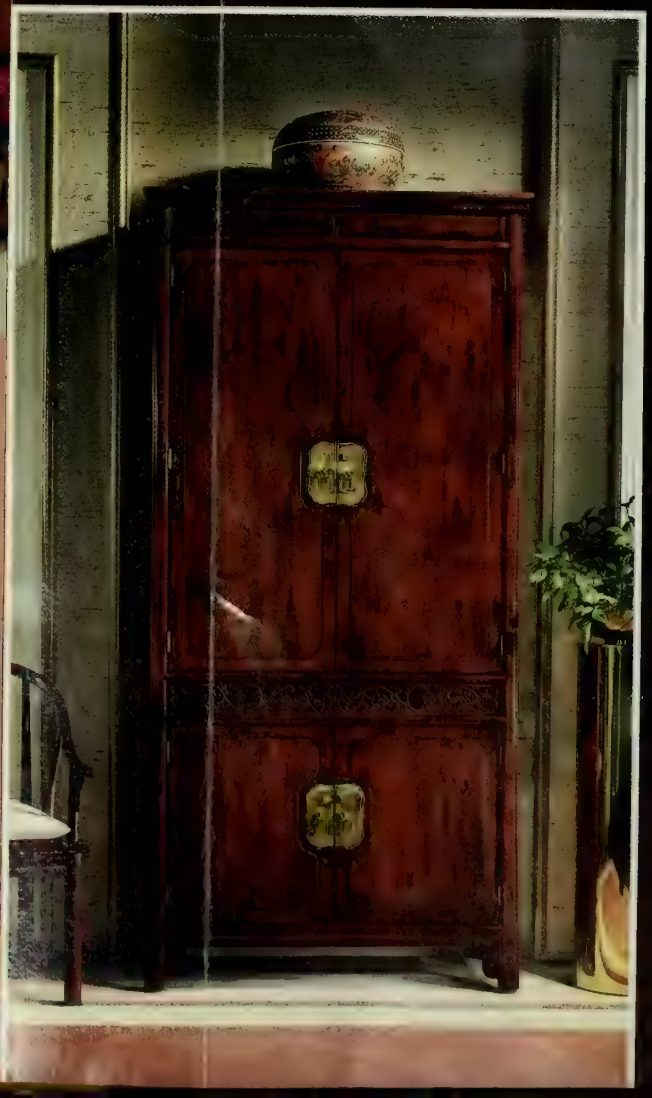


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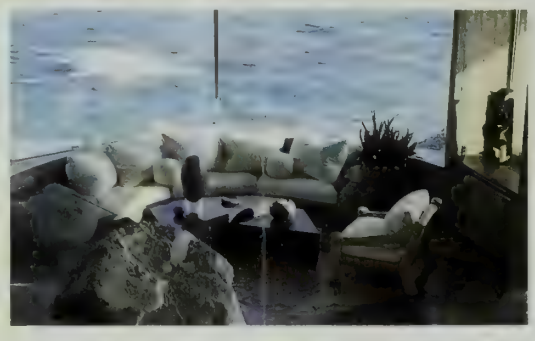
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# TABLE OF CONTENTS

**May 1985**

ARCHITECTURAL DIGEST



COVER: The window-walled living area of a Malibu residence designed by Michael Taylor. Photography by Russell MacMasters. See page 146.


12 **Letters from Readers**

20 **People Are the Issue**

34 **Guest Speaker: Melina Mercouri**
Rocking the Cradle of Western Civilization

46 **Russell Lynes Observes**
A Quiet Blockbuster

62 **John Loring**
Positively Good Design

72 **Artist's Dialogue**
The Tireless Eye of André Kertész

90 **Travel Notes: Robert Venturi**
The Golden Air of Rome

106 **Art Notebook**
Art the American Way—Hirschl & Adler

132 **Design Dialogue: Sarah Tomerlin Lee**
Grand Plans for Romance

272 **Antiques Notebook**
The Magic Carpets of Pashgian Brothers

284 **In the Showrooms**
The Lorin Marsh Kaleidoscope

290 **Reader's Directory**


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## INTERIOR DESIGN


146 **Pacific Overture**
A Malibu Home Moves the Outside In
Interior Design by Michael Taylor, ASID
Text by Jesse Kornbluth/Photography by Russell MacMasters

154 **Loosening the Ties to Formality**
In Quest of the English Spirit in Manhattan
Interior Design by Keith Irvine and Sam Blount of Irvine & Fleming
Text by Peter Carlsen/Photography by Billy Cunningham

176 **Hewn by Hand**
A Japanese-Crafted House for Lisa and Bertrand Taylor
Architecture and Interior Design by Teruo Hara
Text by Wolf Von Eckardt/Photography by Norman McGrath

184 **Chicago Confidence**
A Lucid Setting Infused with Art and Purpose
Interior Design by Bruce Gregga
Text by Peter Carlsen/Photography by Tony Soluri

196 **Terrestrial Sphere**
Steven Spielberg's Hollywood Headquarters
Interior Design by Frank K. Pennino
Photography by Mary E. Nichols

204 **History Meets Hostelry in Eire**
Castle Dromoland's Royal Treatment
Interior Design by Carleton Varney of Dorothy Draper & Co.
Text by Brian de Breffny/Photography by Derry Moore

228 **White Light**
Soaring Spaces in East Hampton
Interior Design by Michael de Santis, ASID
Text by C. J. Phillips/Photography by Peter Vitale

234 **Andalusian Accent**
The Congenial Grandeur of a Spanish Country House
Interior Design by Jaime Parladé/Architecture by César Leyva
Text by G. Y. Dryansky/Photography by Derry Moore


## ART AND ANTIQUES


170 **Antiques: On Swedish Looms**
A Heritage of Treasured Weaving Seldom Seen
Text by Anthony Weller

242 **Art: Added Dimensions**
A Fusion of Painting and Object in Assemblage
Text by Henry Geldzahler


## SPECIAL FEATURES


162 **The Collectors: Victorian Temptations**
Richard and Sally Dennis in England
Text by Elizabeth Lambert/Photography by Derry Moore

190 **Gardens: Abstract Expression**
Metamorphosis of an Artist's Landscape
Text by Amei Wallach/Photography by Derek Fell

210 **Architecture: Robert A. M. Stern**
Text by Hugh Newell Jacobsen/Photography by Peter Aaron

220 **Architectural Digest Visits: Zubin and Nancy Mehta**
Text by Prince Michael of Greece/Photography by Russell MacMasters

248 **Historic Houses: Edvard Grieg's Troldhaugen**
The Composer in Harmony with a Rugged Homeland
Text by Anthony Burgess/Photography by Marie Holstein



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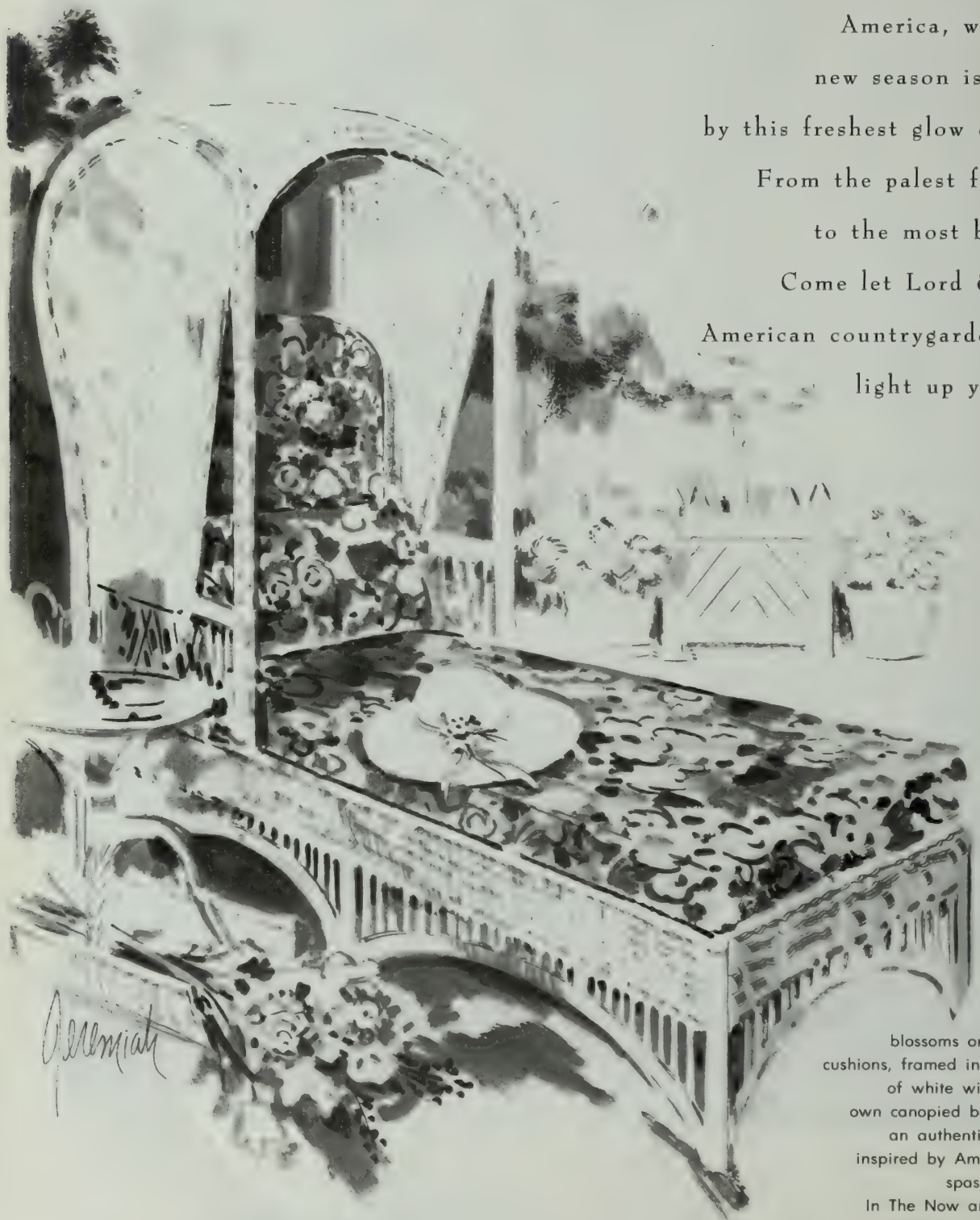
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# LETTERS FROM READERS

*The editors invite your comments, suggestions and criticisms.*
*Address: Letters,* Architectural Digest,
*5900 Wilshire Boulevard, Los Angeles, California 90036.*

Praise and congratulations to you for January's outstanding "international" edition. Each subject was a beguiling global ambassador, and each feature bore the unmistakable *Architectural Digest* stamp of photographic and editorial excellence. You are also to be commended for the comprehensive mix of designs. From the opulence of 19th-century Germany to the exoticism of Bali to the innovation of Milan—you showcased an entire spectrum of styles. Please make this a yearly treat—at least!

*Jonathan P. Camphouse*
*Baltimore, Maryland*

I have yet to be disappointed in my expectations of your magazine, and my long-held admiration was only increased by the wonderful January issue. Over the years I have often thought that an entire magazine highlighting international designs and traditions would be an ideal addition to my collection of past issues, and I'm gratified to see that you agreed.

*Betsy Grant*
*Minneapolis, Minnesota*

John Updike, Russell Lynes, Vincent Scully, the earl and countess of Westmorland, Victor Horta and Gianfranco Ferré, all in the January issue—what a way to start the year off! Your magazine is both a pleasurable pastime and an intelligent publication. It has reached a perfect balance between these two qualities, something we all want, all the time.

*Peter Arnell*
*New York, New York*

As you said in "People Are the Issue" in January, your readers' letters have told you how much they like articles on châteaux, manor houses, farmhouses, etc. I have also enjoyed these stories—Americans can relate to this way of casually elegant living. If, however, we care to experience the pomp of castles and palaces, we can go abroad. A little bit goes a *long* way. I, for one, found the lengthy coverage of Rosenborg Castle and the Palace of Regensburg extremely boring.

*Nancy E. Hicks*
*San Diego, California*

Your article on the country home of the earl and countess of Westmorland thrice warmed my heart. First, seeing my good friend Peter Coats seated with the family; second, seeing pictures of the lovely garden; and third, reading this caption: "The wooden fence was designed by Lady Westmorland after Early American designs." We have all been greatly influenced by English design, and it is gratifying to see this simple American detail in an English garden.

*Tom Woodham*
*Atlanta, Georgia*

The Kollandsruds' Norwegian retreat ("Movable Houses," January 1985) looked perfectly charming in the photographs, but I was disappointed not to learn more about the actual architectural restoration process. I look forward to more features devoted to architectural preservation, but more details, please!

*Keith Hawkins*
*Cleveland, Ohio*

I found "Movable Houses" to be an intriguing departure from your usual design features. These three-dimensional historical documents are a vital source of information about the lives of our forebears, and preserving the architectural heritage of different cultures is a fascinating discipline, which must be just as exhilarating for its practitioners as creating new concepts in architectural design.

*Eileen McNally*
*Sun Valley, Idaho*

*continued on page 14*



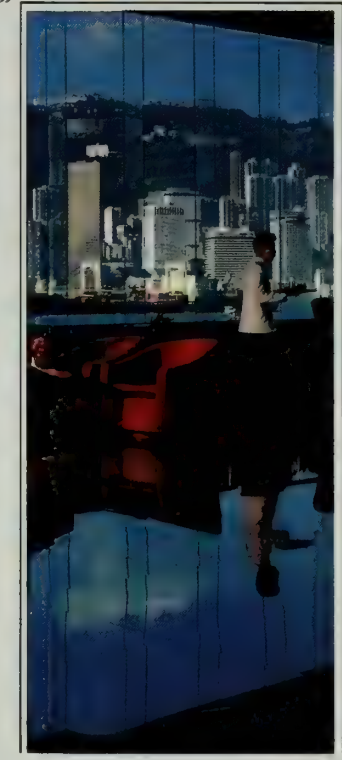
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# LETTERS FROM READERS

*continued from page 12*

If I lived in a "city with no sky," I think I would be disinclined to create an indoor environment with a color scheme dominated by black. I refer to Gianfranco Ferré's home and studio in Milan (January 1985). Perhaps this somber backdrop is essential to Sig. Ferré's design process (his collections are, in my opinion, outstanding), but it seems strange that these industrially influenced spaces can promote such vital creativity.

*Paula Lopez*
*Houston, Texas*

Gianfranco Ferré's settings for his home and studio provided a new dimension to your "Architectural Digest Visits" feature. I liked seeing both environments, and I think the unity of the two designs shows an interesting fusion of attitudes toward "home-life" and "work-life" that one seldom encounters in our increasingly compartmentalized world.

*Evan Van Eyck*
*Chicago, Illinois*

I tend to read and reread each issue of your magazine, sometimes months after it appears, and can only say that it gets better and better. The magazine seems to be taking on a more personal tone, and I especially like the new "Profiles" feature. I enjoyed the article on Dame Elisabeth Frink by Elizabeth Lambert in the December issue. Frink is a strong, exciting personality, and it is a treat to be allowed into her world. In the face of such changes it is also good to see the traditional strengths of the magazine continuing. I enjoy Russell Lynes's column, as well as the "Historic Houses," "Art" and "Antiques" features. The "Antiques" photography is excellent, and the writing here is often tops. John A. Cuadrado is a favorite—and he presents the right mix of information, style and fun in his "Touch of Fantasy" article (December 1984). I trust *Architectural Digest* to bring me the best, and you do!

*K. R. Need*
*Kent, Washington*

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# Bringing baby home in the Peugeot



She has ten tiny fingers, around which she has already wrapped her grandparents. And ten tiny toes.

She has enough clothes to stock a small store, including eight pairs of little knitted bootees that will never stay on.

Her face goes scarlet with anger if there's any stalling at feeding time.

There is some agreement that she looks like her grandmother on her mother's side—although this notion does not sit well with the other side of the family.

Dad will get up and check her fourteen times during her first night at home, each time making a mental note to do something about the creak in the floorboard.

She has pudgy cheeks, fat little knees, and almost no hair.

She is, they agree, the most beautiful baby anyone ever had.

Oh, the responsibility of it all!



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# PEOPLE ARE THE ISSUE

*We like the idea of a treasure hunt each month, so tucked among our regular columns are special features by and about special people—treats we hope you'll enjoy finding as you turn the pages. December, for instance, brought the debut of Marguerite Littman as an occasional columnist and always delightful presence. Her "Notes" on wit, whimsy and carefree elegance pleased many readers, and she returned in March to analyze the influential style of writer and world traveler Roderick Cameron. Last month,*


JOHN BRYSON

*Armand Deutsch focused on the lively times of director Jean Negulesco. And in this issue, John Loring of Tiffany's discusses the ever-elusive concept of taste—good and bad. Keep watching for more of these unexpected treasures—and, in June, an entire special issue full of treasures—that continue to make Architectural Digest a surprise package.*

Paige Rense

*Editor-in-Chief*

**Pacific Overture**

Coming up with just the right concept for a Malibu home set nearly *in* the Pacific Ocean took some time. But designer Michael Taylor was as persistent as his clients—for whom this is his fourth house—were patient. Finally, a concept true to his and the architects' original vision became a reality. The predominant motif is stone, most visible in huge riverbed boulders—no less than three tons each—gathered near Sequoia National Park and positioned throughout the interior and exterior. What makes a project like this one special for the much-in-demand Mr. Taylor? "Freedom," he says adamantly. "Clients who are ready to fly and won't force you into a pattern they've seen and you've seen before." *See page 146.*


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Michael Taylor

**Loosening the Ties to Formality**

Longtime *Architectural Digest* contributors Keith Irvine and Thomas Fleming have welcomed a new associate partner into their firm—Sam Blount. He worked closely with Mr. Irvine on the decidedly English-flavored, and decidedly free-spirited, apartment


FELICIANO

Keith Irvine



Sam Blount

we show in this issue. Last November Keith Irvine returned to London, where he began his career, to give a lecture on interior design at the Victoria and Albert Museum. "I was terrifically nervous at first," he reports, "but when the audience responded, I began to positively glow with pleasure." Now he's thinking about a book, but only "eventually, when I have true perspective." *See page 154.*


DERRY MOORE


DERRY MOORE

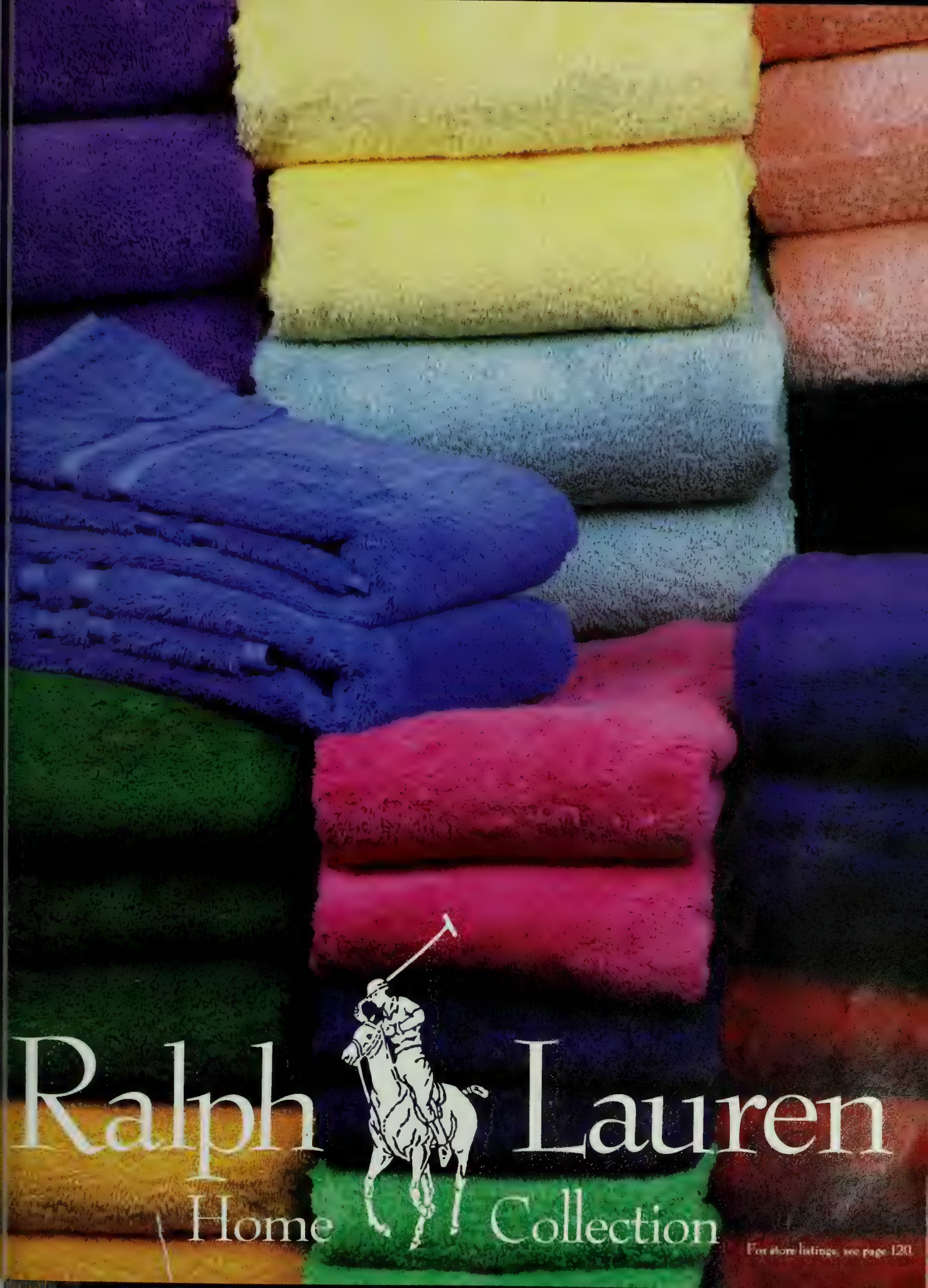
Richard Dennis

Sally Dennis

**The Collectors: Victorian Temptations**

Antiques dealer Richard Dennis and his wife, fashion designer Sally Tuffin Dennis, define themselves as "collectors by nature, first and foremost." English pottery is their first love, but all sorts of whimsies find a place in the Neo-Gothic rectory they call home. They both find auctions irresistible, but now she tries to apply the brakes. He is seldom dissuaded. At a recent sale, he saw some Victorian wax plaques and was heard to mutter that they'd make an interesting collection. "I'll only buy a few," he said, and now he's talking about enlarging the house. *See page 162.*

*continued on page 24*




For store listings, see page 120.



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*continued from page 20*

### Hewn by Hand

Everyone who works with Teruo Hara talks about his irrepressible energy and creativity, and Lisa Taylor is no exception. The director of the Cooper-Hewitt Museum met the Japanese artist-craftsman in the late 1950s and has been a friend and fan ever since. When she and her husband were planning a seaside house, they wanted a change of pace from their object-filled New York apartment. Hara sprang to mind as a designer, though this project marks only his third venture into home building. The results are spare, bare, traditionally Japanese—and very untraditional for this part of the world. Hara's wife, Tomoko, made the pillows and futons for the interiors; their three daughters also helped out. As part of this labor of love, both Haras cooked marvelous Japanese meals for the Taylors. All in all, it was a family enterprise that united East and West in the most friendly, informal way possible. *See page 176.*










Teruo Hara
Lisa Taylor
Bertrand L. Taylor III







Esteban Vicente
Harriet Vicente

### Chicago Confidence

"They'd been trying everything except voodoo dolls to get the owners to sell," Bruce Gregga recounts. The object of his clients' attentions was a penthouse apartment in a 1920s building overlooking Lake Michigan, with lots of charm and period detail. They had commissioned Bruce Gregga to design another apartment in the same building, so when the more desirable penthouse suddenly opened up, he had to make some quick adaptations. Though Bruce Gregga is based in Chicago, and identified with that city, he hesitates to describe himself as a regional designer. "The world is so interactive today, I don't think it matters where you live. Where Chicago *has* influenced me is in the area of architecture. And I think you would have to be very obtuse indeed not to absorb the brilliant functional tradition of the city and incorporate it in some fashion." *See page 184.*



Bruce Gregga



Frank K. Pennino

### Gardens: Abstract Expression

Wherever artist Esteban Vicente painted and taught over the years, he tried to borrow a plot of earth to cultivate his own garden. He had a small one on Martha's Vineyard in the late 1930s; then one near Buffalo, New York. In Wyoming, he planted a hundred zinnias in a few square feet of earth. When he stayed with the Leo Castellis, he cleared the grounds for them—and, burning some brush, inadvertently set fire to their house! But until he and his wife, Harriet, bought their home on Long Island eighteen years ago, Esteban Vicente had never had land to call his own. The minute they moved in, he reports, they began sowing, ultimately creating a half-wild, half-disciplined paradise that is their pride and joy. At age eighty-two, Vicente still paints seven days a week, still teaches—his students have included Brice Marden and Chuck Close—and still cultivates his garden. *See page 190.*

### Terrestrial Sphere

How does a man who creates dreamworlds for millions create one for himself? "He chose a Santa Fe style—he enjoys the mood of the city and the spirituality of Indian culture," says Los Angeles designer Frank K. Pennino, who collaborated with Steven Spielberg on a house that would be headquarters for the filmmaker's production company. The finished bungalow was sketched out beforehand "the same way I do storyboards for a film," says Steven Spielberg. Director and designer both visited Santa Fe to absorb atmosphere, and when Steven Spielberg was finishing up *Indiana Jones and the Temple of Doom* in London, Frank Pennino sent him enormous cartons of design samples biweekly through a special jet service. A former set designer himself, Mr. Pennino offers a key to the Spielberg character: "Being in touch with humanness is intrinsic to Steven, in his films and in everything he does." *See page 196.*

*continued on page 28*


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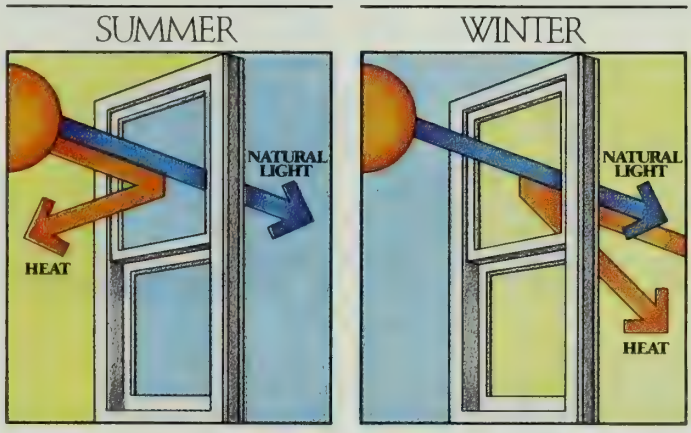
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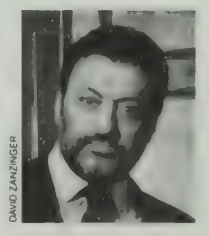
**History Meets Hostelry in Eire**
When Carleton Varney undertakes a project, it's not necessarily on a grand scale, but—coincidentally or not—many of his recent projects have been monumental ones. The presidential yacht U.S.S. *Sequoia* and the Grand Hotel on Mackinac Island both appeared in our pages (January 1983 and August 1981). Now we're showing Castle Dromoland Hotel in Ireland, the former seat of the barons of Inchiquin. Mr. Varney first set foot in the castle in 1963 and, working from photographs back in New York, completed sketches that functioned perfectly as design blueprints. But since the real blueprints were not available, a force of nearly five hundred skilled workers was deployed to put the interior into habitable shape—all in a matter of six months. *See page 204.*


Carleton Varney

**Architecture: Robert A. M. Stern**
In an airy exploration of the Shingle Style—and an affectionate tribute to the American summer house and all it represents—Robert A. M. Stern created the Martha's Vineyard home we show in this issue. Mr. Stern's work has been the subject of two books—along with numerous awards—and he recently coauthored *New York 1900*, a celebration of the urban side of his beloved "golden age" of American architecture, 1890–1915. Currently he's filming a public television series, "Pride of Place: Building the American Dream," scheduled to air in 1986. In it, he'll focus on scores of noteworthy buildings, historic to modern—and, when possible, interview the architects. *See page 210.*

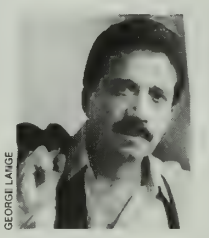

DAVID ZANZINGER
Robert A. M. Stern

**Architectural Digest Visits: Zubin and Nancy Mehta**
This is the house where Zubin Mehta comes to refresh his spirits with the sight of the ocean and the warmth of the California climate—and also to watch football and baseball games on television. "Unfortunately," he adds, "there is no cricket on TV here, but we will soon be in London." In fact, the busy conductor and his wife, Nancy, may be anywhere in the world at any time—given his whirlwind schedule—but they look forward most eagerly to the time spent at their utterly private Los Angeles retreat. She says, with satisfaction, "One of the charms of this house is that we can drop in at any time—whenever we want and whenever we can!" *See page 220.*


DAVID ZANZINGER
Zubin Mehta


DAVID ZANZINGER
Nancy Mehta

**White Light**
Michael de Santis has an unusually diverse pair of projects in his immediate future: designing a helicopter terminal in Weehawken, New Jersey, and renovating a house on Philadelphia's Main Line. But the residence we show in this issue is his own, a townhouse that used to be part of a working dairy farm. Now it's virtually an art gallery, filled with Mr. de Santis's finds from the output of a younger generation of artists. His philosophy of collecting involves purposefully avoiding the blue-chip names and prices: "Anyone can buy a Picasso, provided they have a million dollars. But it's much more challenging to discover the dozens of very talented people who aren't yet so well known." *See page 228.*


GEORGE LANGE
Michael de Santis

**Andalusian Accent**
Designer Jaime Parladé originally set out to become a diplomat, but got pleasantly sidetracked along the way—first, into the antiques business, and ultimately, into the decoration of houses. Country houses are his forte; his own is a Moorish tower "with no other dwelling in sight." The Marbella-based designer works mostly for friends—including one enthusiastic client who called him at 1:30 A.M., upon seeing her redesigned bedroom for the first time, to say it was "the nicest room she'd ever been in." Working on the country home of Señor and Señora Carlos March "became a two-year, very enjoyable way of life," he tells us, "since I was responsible for everything from the shell of the house to the flowers for the first party!" *See page 234.*□


Jaime Parladé



# THE URBAN BERBER.

t's Park Ave. at dusk, Soho on a day morning.
t doesn't have to shout for you now it's there.
t can stand out in a crowd or id into a background.
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Owners of the BMW coupe will have little difficulty recognizing their car in characterizations of the 633CSi by Car Week magazine.

As for those who can "afford the very best" but drive something else, that suggests a fondness for self-denial. And that is one area where the new BMW 635CSi will be of no use at all.

HOW TO MAKE DESTINATIONS ANTICLIMACTIC.

The 635CSi is a luxury sports coupe that so far exceeds the requirements of basic transportation as to become its own destination, instead of simply a means to one.

Under its hood is a new 3.5-liter fuel injected engine governed by a further refinement of BMW's Digital Motor Electronics—a system of sensors and microprocessors given the task of banishing imprecision from the engine. DME audits the engine hundreds of times a second,

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antly adjusting fuel delivery and igni-
ming for peak performance.
This in combination with a new rear
atio further boosts torque and acceler-
Result: the 635CSi will now do 0 to 60
n 7.8 seconds, a figure that would be
essive for cars sold on quickness alone.
But the 635CSi also excels at deceler-
A new anti-lock braking system ap-
brake pressure intermittently, in rapid,
ting movements. This prevents lock-
nd permits the car to be maneuvered
during emergency stops.
And control is very much the essence
car.
ts fully-independent suspension sys-
ffortlessly subdues roads that many
nerely wrestle to a standoff.
ts graduated, power-assist steering
n is uncannily precise and responsive,
never blunting the driver's feel of the road.

In simpler terms, the car does everything it's instructed to do; and nothing that it isn't.

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Other controls report your actual mpg figures as you drive, and alert you when routine service is recommended. And the AM/FM stereo (with cassette) would satisfy the performance requirements of many living room sound systems.

All this is enclosed in a body whose design is pure functional elegance. (Not surprisingly, museums on two continents have chosen BMW coupes for display.)

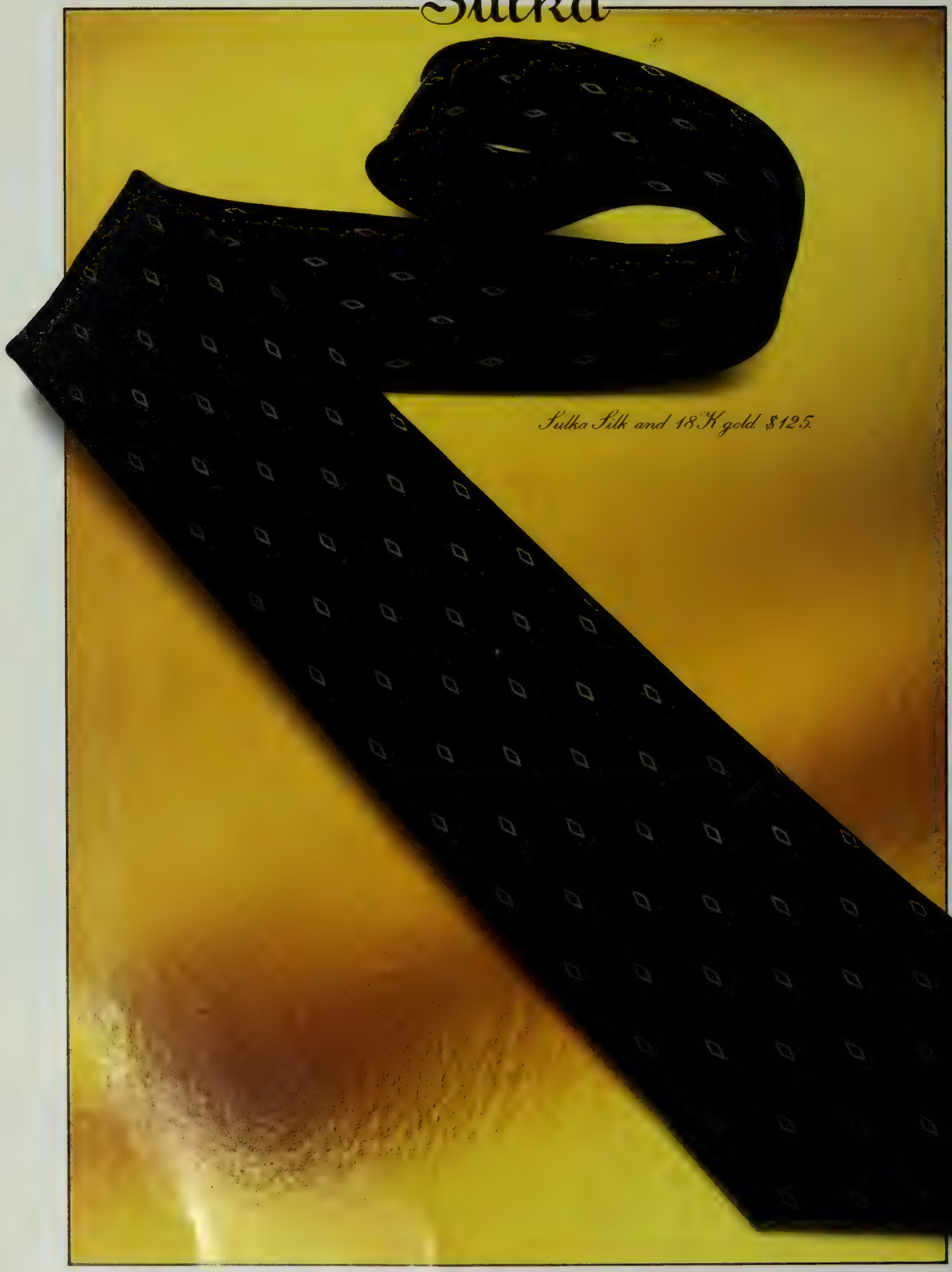
At something between three and four times the cost of the average car, the price is predictably steep. But no decision to buy one will be made on that basis alone.

The 635CSi is for those who believe that no quantity of average cars add up to one "ultimate driving experience" (AutoWeek).

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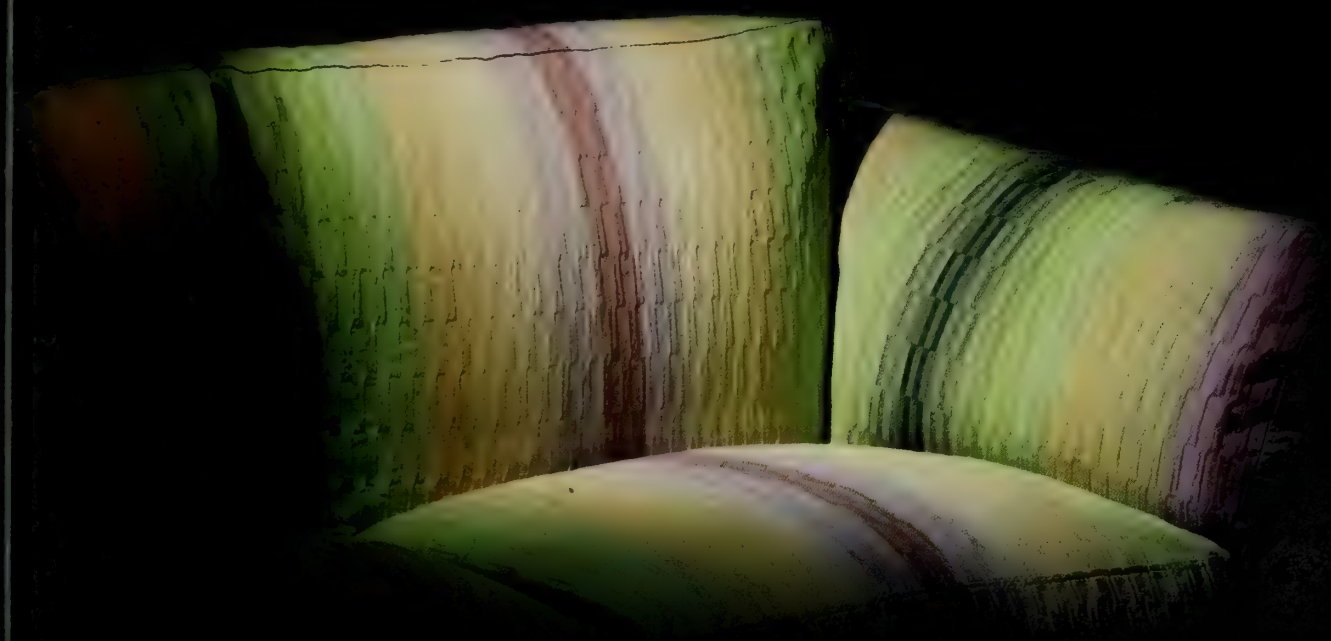
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# GUEST SPEAKER: MELINA MERCOURI

## Rocking the Cradle of Western Civilization



MICHOS TSOVARAS/ART RESOURCE, NEW YORK



PHOTOGRAPHY SUSAN MUHLHAUSER

IN MYTHOLOGY, women become goddesses—goddesses of wisdom and peace. In real life, some of us become ministers of culture, as I have been in Greece since 1981. There are, I think, women ministers of culture in ten countries, which maybe is not a bad percentage in a male-dominated world. We would all be better off if women played a more important part.

Being minister of culture in Greece is a job full of problems, because of our heritage. Our modern cities are built on top of ancient ones, and we must try to preserve the great treasures of our past without doing harm to our present. I can give you an easy example: A poor man and woman want to build a house. While digging the basement, they find a miracle from the past—ancient stones, a broken statue. What are we to do? If we ask them to stop building, we must reimburse them. Then we must excavate. For all of this there is never enough money, even though the budget of my ministry has been doubled in three years.

We often do this kind of "rescue excavation," trying hard to decentralize our work b[illegible]nding it outside the cities. But I a[illegible]te sure that my ministry is best [illegible] today for a "rescue excavation" that extends outside our borders: We want the Parthenon marbles returned from the British Museum to Athens.

*"We must try to preserve the great treasures of our past," says Melina Mercouri, Greek minister of culture. Restoring the Elgin Marbles to the Parthenon is one of her more well-known, and controversial, crusades.*

All the world knows, I think, the story of how Lord Elgin, when he was British ambassador in Constantinople in the early nineteenth century, took the marble carvings that once decorated the Parthenon on the Acropolis. Greece was then under the domination of the Ottoman Turks and could not defend her treasures. For years there have been two arguments to justify this pillage: First, that Lord Elgin saved the marbles from barbaric destruction; second, that the marbles have been safer in England because of air pollution in Athens. To the first argument it is enough to say that many Englishmen at the time, including Lord Byron, felt the real "barbarians" were the collectors working for Lord Elgin who ripped the marble panels from the temple. To the second argument, I admit we have a severe problem in Athens, but we are remedying it. Besides, we do not intend to leave the marbles lying about in the street. Perhaps we cannot replace them on the Parthenon, but we can put them in a beautiful museum near the Acropolis.

A third disturbing argument that grows from the struggle to get back the marbles is "Why don't you demand that Paris return the Venus de Milo, as well?" This is a total misunderstanding of our position. We do not wish to empty the world's museums. We ask only for the return of parts of a unique temple, a temple that has been the symbol of ancient Greece for millennia. I was born—and I believe all Greek children are born—thinking that in a way *we* built the Acropolis and the Parthenon. It is our heritage, our identity. Asking for return of its parts is a political act, an act of independence.

*continued on page 38*




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Rocking the Cradle of Western Civilization
*continued from page 34*







I am grateful, however, and I think all Greeks are grateful, that the British have taken good care of the marbles. But it is time for their exile to end. The marbles will come back someday, I am sure. And the Venus de Milo? Certainly, we would like her to come home too, if only on a temporary basis, and in exchange, we would lend something to Paris. We feel the same yearning for the Riace bronzes in Italy, the paintings of El Greco in Spain. These are exchanges Greece should participate in. With such loan exhibitions we can make appeals for peace, appeals for people to know one another more deeply.

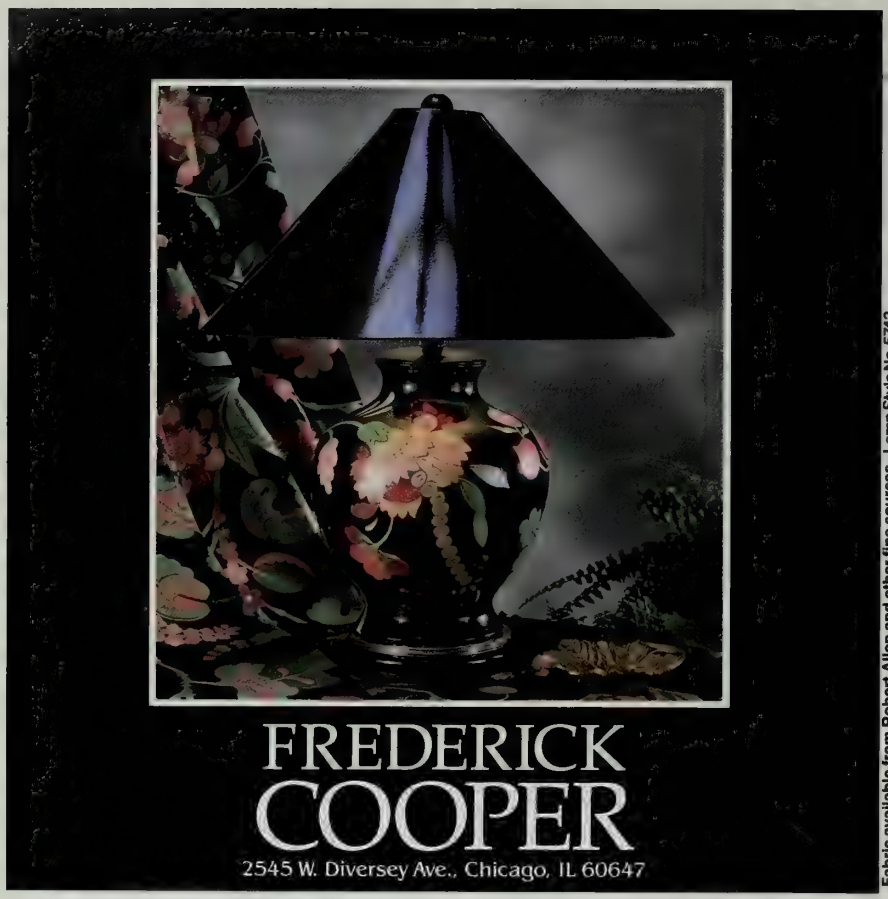
On a smaller scale, combating the bad taste of television is another goal of my ministry. The only way to control it completely, of course, is dictatorship. I have seen that and I reject it. Of the two, bad taste is better! But we do have an alternative: We can bring theater, dance and music to the provinces. By 1983, every small town had one of the three. We created six provincial theaters with the help of local mayors and administrations. I think this may be the most important act of a ministry, because around the theater you can foster many things: love of the classics, a feeling for heritage, schools for laymen. Any theatrical company can come, play, take the money and go away. With a local company, the people feel it is *their* theater; these actors are their stars. And the people themselves become another act; they are *in* it.

Now people will ask if it makes me nostalgic to present plays, and yes, of course it does. I gave much of my life to the theater, to cinema. Not long ago I was in Delphi for a conference and the television crews came up to ask me some questions about the

TOP LEFT: Intensely involved with nature and archaeology, Melina Mercouri works with experts in the 1st-century Roman agora in Athens. CENTER: She inspects a Roman relief, circa A.D. 150, on the front of the stage in the theater of Dionysus. LEFT: In Athens, the modern city overlooks the ruins of Hadrian's Library.

*continued on page 40*


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Rocking the Cradle of Western Civilization

*continued from page 38*

Parthenon marbles. There I was, in front of the cameras and the sound boom again, and I thought, "My God, it is really exciting." But the years pass, and I wonder what I could play now. There are two things I would like to do, perhaps for television, but on film so they could last. I would do *Sweet Bird of Youth* and *Medea*, if I ever have a month to do them.

This job, however, my present job, is changing me. I am a person who never owned things, never had possessions. Now I have become intensely involved with nature and with archaeology. Suddenly these treasures are *mine*. I feel like an owner, but I hate myself in this role

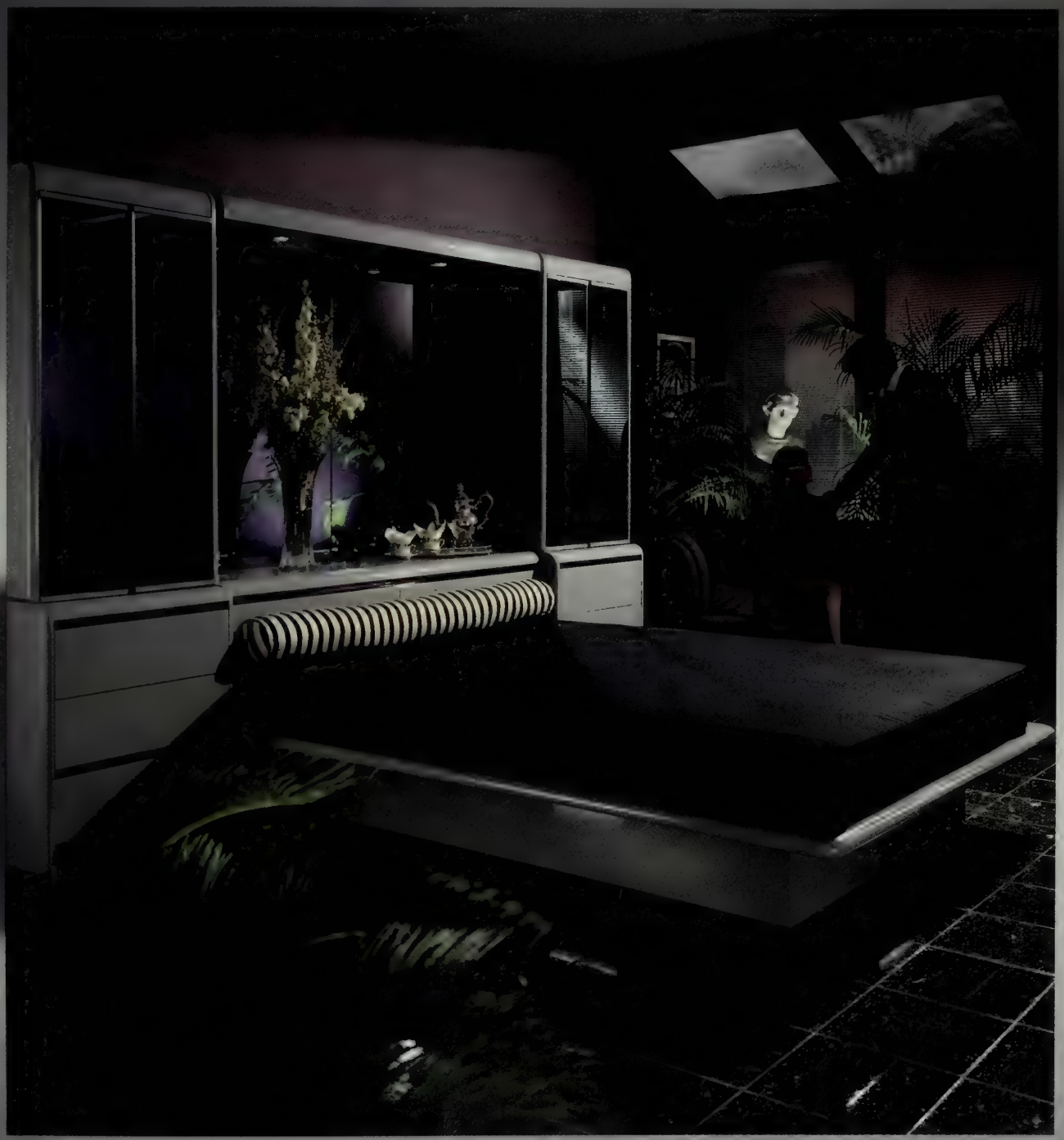


A former parking area was turned into Metropoleos Square, where another juxtaposition of new and old exists—a modern church next to the tiny, 11th-century Saint Elefterios.

because before I was always the owner of nothing. Now I say, "All this beauty, and it could be ruined . . . ."

This is responsibility enough, but there are other issues. My ministry, and our government, must balance so many things. We need hospitals. We need schools. I am worried about libraries because people don't go to them enough. Always I ask for more money for my cultural projects, but if the people aren't healthy, how can they appreciate the beauty of Greece? And if they aren't educated, how can they understand? It is like building a house when the roof and foundation must be completed at the same time. I work hard and I get tired. I do my best. But I am not Malraux, whose energy and talents as a writer, archaeologist and cultural minister seemed inexhaustible. I am only Melina. □

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**Lavar Kerman** (partial view)
16'6" x 10' circa 1870



**Tabriz** (partial view)
16'6" x 11' circa 1860



**Serapi** (partial view)
14' x 11'5" circa 1870

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**Oushak** (partial view)
13' x 9'3" circa 1890



**Amirtsar** (partial view)
12'3" x 9' circa 1890



**Isfahan**
5'8" x 3'9" circa 1960



**Silk Heriz**
5'9" x 4'7" circa 1860



**Bijar**
6'10" x 4'7" circa 1890

# RUSSELL LYNES OBSERVES

## A Quiet Blockbuster



FELICIANO

SO FREQUENTLY in recent years have blockbuster exhibitions—like the show of King Tut artifacts, the treasures of Dresden and "Van Gogh in Arles"—brought throngs to museums that we are inclined to forget such events happen only after the most patient and prolonged negotiations. Blockbusters don't just happen to satisfy a curator's whim; they are negotiated like treaties between friendly (and sometimes not-so-friendly) nations, and their planning and logistics can take years.

The exhibition "Old Master Drawings from the Albertina" now at the Pierpont Morgan Library in New York, after a few months at the National Gallery of Art in Washington, was the brainchild of Annemarie H. Pope, president of the International Exhibitions Foundation. In 1968 she approached the director of the Albertina Collection in Vienna, Dr. Walter Koschatzky, with the suggestion that an exhibition of drawings from this most famous of all drawings collections be shown in America. The plan grew slowly and was carefully nurtured by the director of the National Gallery (at first it was John Walker, the predecessor of J. Carter Brown) and by Dr. Charles Ryskamp, director of the Morgan Library. Since the Albertina is a national treasure of Austria, government blessing was necessary, and as governments move slowly and with justified caution in such matters, it took time and diplomacy



PHOTOGRAPHY COURTESY THE ALBERTINA COLLECTION VIENNA



The collection of old master drawings from the Albertina in Vienna, on view at the Pierpont Morgan Library in New York, is "breathtaking," says Russell Lynes, especially "for those to whom drawings are art's most intimate revelations." LEFT: Guercino's *Virgin and Child Adored by Saint Dominic* has the richness of a final work. ABOVE: In *Head of a Boy with a Broad-Brimmed Hat*, Piazzetta dissolves the surface planes into patches of soft tones.

*continued on page 50*

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A Quiet Blockbuster
*continued from page 46*

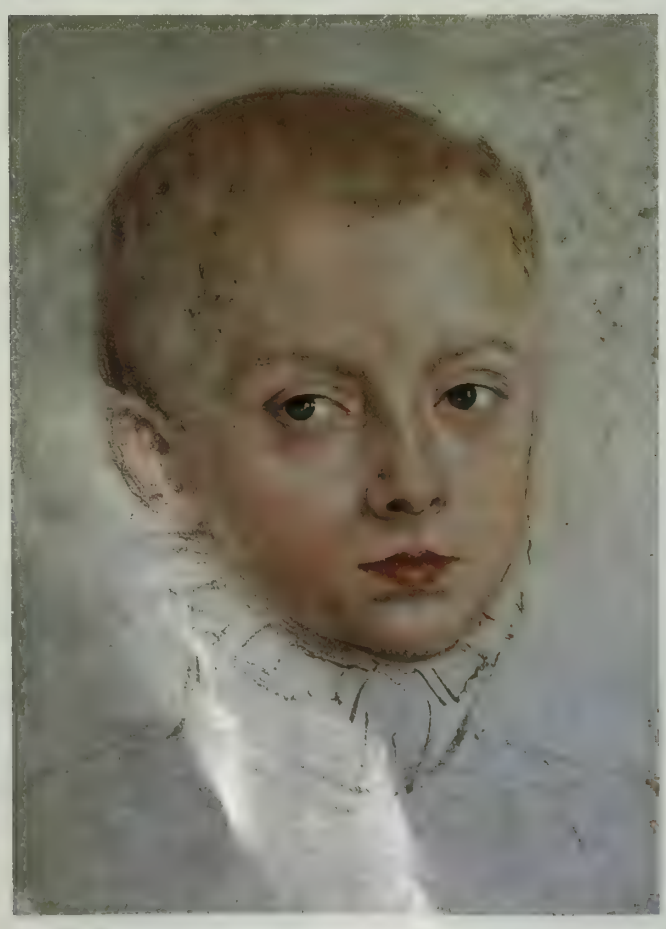
to pull the deal off. Someone conveniently discovered that 1984 was the bicentennial of the first economic and political relations between the United States and Austria, and the Austrian ambassador to the United States agreed to be "honorary patron" of the Albertina exhibition.

These sixteen years of negotiations, conversations and compromises about which drawings the Albertina was willing to lend, and which the National Gallery and the Morgan wanted to borrow, have resulted in a show that for those to whom drawings are art's most intimate revelations is breathtaking. There are seventy-five works in all. They range from the fifteenth century to the eighteenth, and they are German, Netherlandish, Italian and French. They include "sheets," as collectors call them, from the hands of (hold your breath!) Dürer, Michelangelo, Raphael, Rembrandt, Rubens, van Dyck, Claude, Watteau and some who may not be household names but are no less spectacular draftsmen, such as Piazzetta, Guercino, Tiepolo, Fragonard and so on.

The most famous drawing in the show (and it may well be the most famous in the Western world, since it is constantly reproduced and speaks a universal language) is Dürer's *Praying Hands*. Since it was acquired by Duke Albert of Saxe-Teschen (1738–1822), two centuries ago, it has never until this moment been exhibited outside the Albertina, the museum named for the duke.

A drawing is usually a step—sometimes firm, sometimes tentative—toward something else, a feeling-out of a composition or an exercise in observation or a phrase added to an artist's vocabulary of images. Sometimes it is shorthand for a complicated scene or segment of landscape, a sort of snapshot taken as a reminder for future use, to turn up in a different context, often radically changed in a finished picture. One of the Albertina drawings by Dürer is of a left hand in three different positions—almost surely taken from the artist's most convenient model, his own left hand. Dürer's drawing of the Antwerp harbor seems to me a superlative example of space defined with the utmost economy, something an artist of a very different temperament, van Gogh, achieved more bluntly in his drawings of Arles landscapes.

I don't think it is too farfetched to suggest that drawings have much in common with love letters. Sometimes they are dashed off with passion, sometimes composed with great care; sometimes they are exercises in flattery, sometimes attempts at self-revelation. On other occasions they





LEFT: A sketch for a full-length portrait of Prince Alexander of Saxony, by Lucas Cranach the Younger, captures the young nobleman's pensive gaze. ABOVE: The precise execution of Bruegel's enigmatic character study, *Painter and Connoisseur*, contrasts with the spontaneous quality of other works in the exhibition.

*continued on page 54*

tographed at Biltmore House, Asheville, NC.



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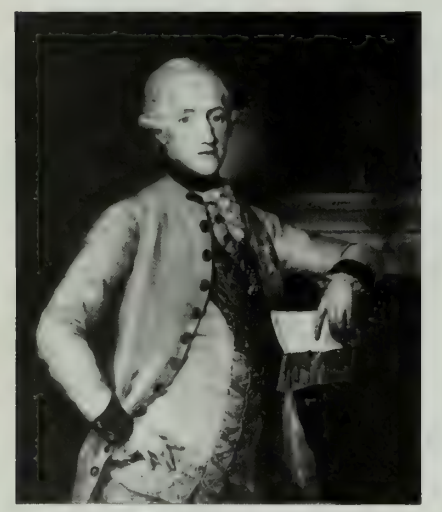
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A Quiet Blockbuster
*continued from page 50*

can be like business correspondence, careful statements of intent, formal outlines of contracts to be fulfilled. The range of drawings from the Albertina suggests this. The Bruegel drawing *Spring* is a complete description of farmers and gardeners planting, filling flowerpots, tidying up beds, repairing the ravages of winter; in the distance, there are lovers embracing and trees putting out their first leaves. It could have been submitted to a patron as a guarantee of the particulars that would be included in a commissioned picture. The same might be said of Guercino's *Virgin and Child Adored by Saint Dominic.* An almost final statement is declared in this rapid and beautiful swirl of pen and brush, though no known painting was made from it.

The range and variety of the Albertina drawings in this exhibition is such that to select a few as more important than the others would be a futile exercise. The Michelangelo red-chalk drawing of a seated male nude (a study for a figure on the Sistine Chapel ceiling) seems to be everything a sculptor's drawing can be, a powerful revelation of volume, not just of surface, a figure conceived in three dimensions, though it was to be applied to a flat surface. It is the antithesis of Rembrandt's *Parable of the Unworthy Wedding Guest,* which is a few fast lines drawn with a brush that creates a world of pathos and drama and understanding of the human condition. No artist, I believe, could say so much about the heart of man in so few strokes as Rembrandt. And no one could be more stylish than the Venetian Tiepolo, or more tender with more dignity than Watteau, or evoke more gaiety than Piazzetta or Fragonard.







TOP LEFT: The Albertina's founder, Duke Albert of Saxe-Teschen, was not only a passionate collector of drawings and other graphic works, but a methodical organizer and an astute scholar. TOP RIGHT: An image by Bonsignori depicts a famous Mantuan nobleman, Adhelbertus Gonzaga. ABOVE: Rembrandt's economically but sensitively drawn *Parable of the Unworthy Wedding Guest* exhibits the intensity typical of the artist's biblical illustrations.

The handsome catalogue of the exhibition reproduces all of the drawings in color, with remarkable verisimilitude, and the scholarly notes on provenance and subject matter are excellent fun. But it is not just for connoisseurs and amateurs of drawing. Its introduction is a lively biography of Albert and his equally dedicated wife and an account of the formation of their collection and the vicissitudes it encountered in wars and revolutions. It was the United States army at the end of World War II that restored the collection, which includes 1.5 million works of art on paper, to the Austrian government. The old Albertina was extensively damaged by bombs, but the fragile papers had been safely sequestered in a salt mine and are now once more in their rebuilt palace.

The Morgan Library has supplemented the Albertina drawings with treasures from its own collection of the Austrian arts—medieval illuminated manuscripts and drawings, and music manuscripts by Mozart and Beethoven and other composers associated with the Austrian heritage. But you will have to get there by May 26, when the show closes and the magic moment disappears. □



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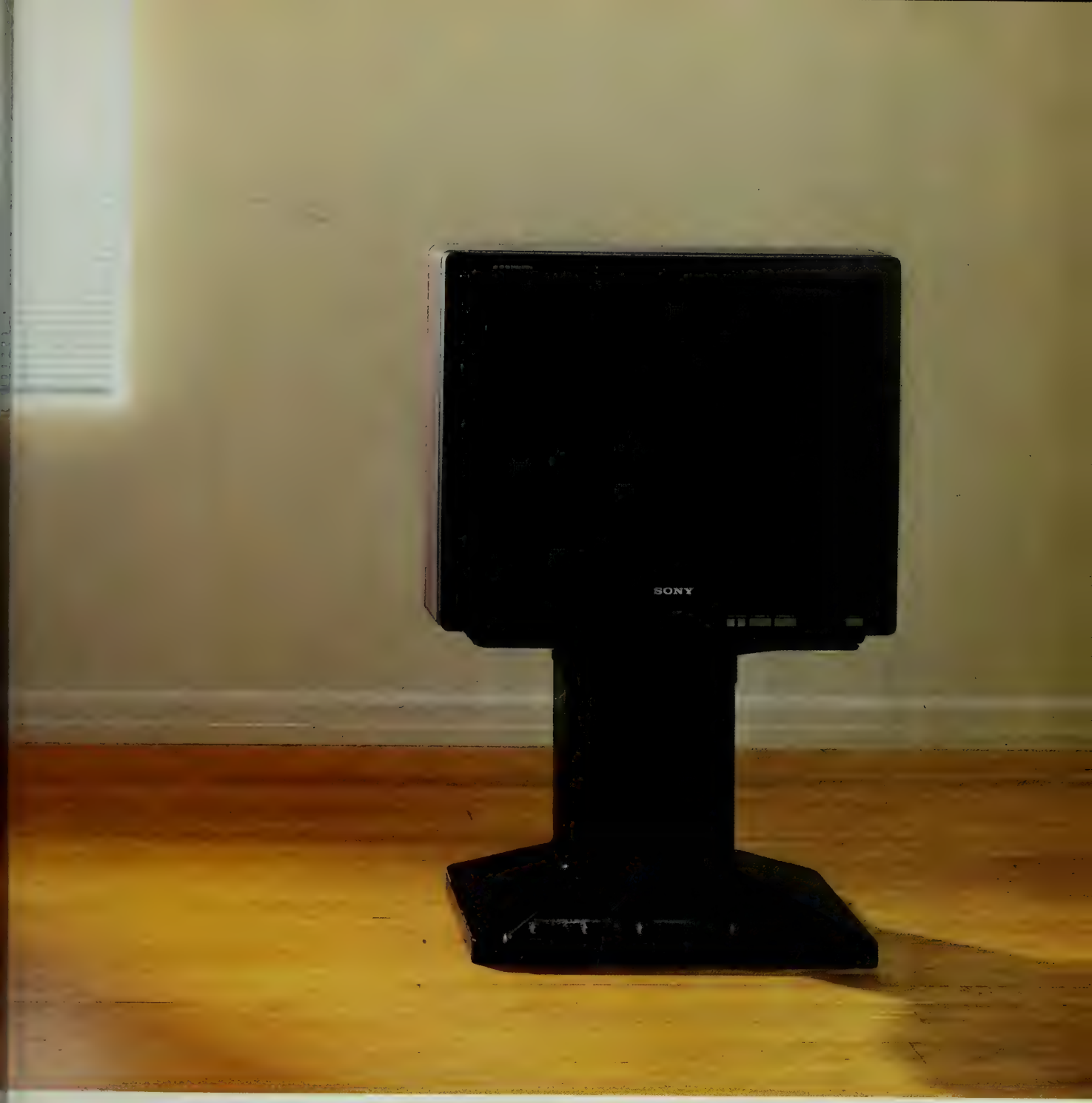
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# JOHN LORING

## Positively Good Design



TIFFANY & CO./ERIC BOMAN

"Good design, style and taste are all expressions of positive personalities," says John Loring, design director of Tiffany & Co., who frequently invites individuals to create table settings for the firm. BELOW: Mrs. John W. Anderson II selected a Japanese scroll and Chinese table from Naga Antiques to frame her intimate Oriental setting. Vermeil flatware and porcelain, from Tiffany's. BELOW RIGHT: Bonnie Roche's sleek, streamlined approach is underscored by Tiffany's sterling and crystal.

AT TIFFANY & COMPANY, where for seven years I have had the job Louis Comfort Tiffany once held—design director—there is a house motto that ought to be the golden rule of every practitioner of the decorative arts. That motto is "Good design is good business." However, the difficulty here is that the motto starts off with the most bothersome four-letter word in the English language: *good*.

"Good for what?" is the question that leaps to mind, followed by "Good in what sense?" A glance at history proves that one period reaches few agreements with another on the stylistic aspects of "good design."

We need look no further than the styles of interior design's most familiar and ever-fashionable kings, the Louis of France. The seventeenth century's Louis XIV had a splendidly expansive, regal taste for order, harmony, symmetry and daunting scale. In complete contradiction, his eighteenth-century successor, Louis XV, exhibited a more human level of taste—an elegant yet wildly mannered and brightly colored Rococo penchant for apparent disorder, asymmetry, imbalance, and a lilting atmosphere of license and fantasy. The tables turned again with the end of the eighteenth century, and Louis XVI—whose taste was a bit pinched by republicanism. He returned to a



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*continued on page 65*

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Positively Good Design
*continued from page 62*



COURTESY ICF

Stylish seating takes many shapes. ABOVE: A geometric *Seconda* armchair by Swiss architect Mario Botta incorporates modern design and materials—steel and polyurethane—with a "classical foundation." An alliance of balance, harmony and exceptional form, the chair is also functional. BELOW AND BELOW RIGHT: Embodying historicism and hybrid elements, architect Robert Venturi's *Hepplewhite* (left) and *Empire* chairs—of molded and laminated plywood—are both nostalgic and contemporary.

bland and sober, almost "pastel" sensibility, emphasizing order, symmetry and equilibrium in design.

Throughout these radical changes of style, good design existed and stayed in business—if, of course, we agree that good design is design that is uplifting and positively reinforcing of daily life, design that positively reflects not just a social or political climate but legitimate personal demands for the luxury of aesthetic pleasure.

Good design is something we are all entitled to, whether we live in noble homes, farms or urban apartment blocks. Any element of design style can be evaluated as "good" and appropriate, or "poor" and inappropriate, to its own or another time and place; as contributing or not contributing to the sweetness of life, and possibly to the progress of design.

Thus, good design, in whatever period, is not simply adherence to the myths of a specific style. That is the role of fashion. Nor is it simply the result of harmonizing forms and patterns and colors through healthy but unfocused intuitions. Rather, it is the generous maintenance of quality and of that most mercurial of qualities, "style" itself, which is a flair fed by a constructive, vigorous and well-nourished imagination, and that has imagination as its only limit.

Good design clearly states a personal taste in favor of pleasure and progress. The standards that have frequently been set up—and just as frequently torn down—for judging the quality of personal taste are far too particular and subjective for productive discussion. They are also downright silly. For example, I recall that in the 1940s, "good taste" was something belonging to people living in the northern and monied suburbs of the United States, who embraced only those styles that had their origins within London's city limits during the last thirty years of the 1700s. This was, and is, obviously and preposterously pretentious, and was not "good" for anyone. Those who believed it had simply voted to have no taste of their own, a fate far worse than risking the evolutionary errors in design judgment that are commonly condemned as "bad taste."

The visual manifestations of good design, like thought itself, depend on both memory and imagination. They have a traditional and conservative aspect in that they conserve and build on the rich texture of past styles. They are "modern" in that they offer a continually rejuvenated expression, which evolves naturally from the past to create inventive, original styles.

Over the years, to promote both design and business at Tiffany's, I have invited scores of prominent designers and personalities to create displays of table settings. No two settings have ever been in any way alike. The reason for this apparent miracle is quite simple. Only one instruction is given: "A design's success depends on its being the best abstract portrait you can imagine of yourself." Good design is a stylish, imaginative and desirable projection of personality, and that is everyone's business. □



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## The Tireless Eye of André Kertész

RIGHT: Mementos of an extraordinary career serve as a backdrop for André Kertész in his Manhattan apartment. BELOW AND BOTTOM: The legendary photographer's early romantic style, as expressed in his 1920 image of a street scene in his native Hungary, contrasts with his 1928 paean to modernism, a supremely formal yet humble still life.



HANS NAMUTH



©ANDRÉ KERTÉSZ



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LAUNDRY HUNG OUT to dry, a boy hugging a lamb, a fallen cart horse, a fork resting against a dinner plate, a row of chairs, a blind musician, a flower vendor, a jar of pennies, some haystacks. All these common things have been the focus of André Kertész's photographs. "I am interested in every direction—animals, landscapes, people, events," says Kertész. "If it happened and I saw it, I made a note with my camera." His indefatigable eye can find a miraculous image in anything, and it has done so since 1912, when he took his first picture. The distinctive style of reportage he invented—one of transparent naturalism, in which the ordinary scrap of experience assumes universal meaning, and inanimate objects vibrate with quiet expectancy—is now celebrated as the bedrock of modern photography. His unobtrusive yet highly personal recording of the life around him helped guide Brassaï, Henri Cartier-Bresson, Robert Capa and Bill Brandt. "I am a completely egoistic photographer, making pictures only for myself, not to influence anyone," Kertész insists. Nevertheless, the history of photography would be inconceivable without him.

Kertész is a hardy ninety-year-old, and he has devoted his entire life to

*continued on page 76*

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The Tireless Eye of André Kertész
*continued from page 72*



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ABOVE LEFT: Kertész experimented with vantage points, producing in 1932 an unusual view of the Pont des Arts in Paris. ABOVE RIGHT: One of his many shots of New York's Washington Square is a 1954 glimpse recorded at a moment when the human figure fit perfectly into nature's pattern.

photography. His apartment, a spacious book-crammed aerie in Greenwich Village, makes this plain. Knickknacks with familiar roles in his still lifes are tucked into bookcases and strewn on tables. Photographs of himself, his brothers and his wife, Elizabeth—who died in 1977 after forty-four years of marriage—are propped against posters, awards, honorary degrees and boxes of negatives. The balcony looks south to Washington Square, and lower Manhattan gleams in the distance. The sight has inspired hundreds of pictures. "This is the best corner in New York," Kertész says. "Getting this apartment definitely decided us about staying in Am[illegible]."

Kertész was born in Budapest, where, at the age of six, he became obsessed with photography and yearned to take pictures. As a child, he trained himself to compose pictures and practiced what it would be like to hold a camera. He did not actually own a camera until he was eighteen years old and able to save enough money to buy one.

From then on, first as a civilian and then as a soldier in World War I, Kertész documented the Hungarian countryside and its inhabitants. This fragile world was etched with his gentleness and concern. In vignettes such as a pair of lovers kissing, a soldier staring at a bull, and two displaced persons recognizing each other in a crowd, emotional intensity and longing fuse artlessly with charm and droll humor, as Kertész simultaneously embraces the wondrous potential of his medium and mourns for his homeland.

Kertész started winning local competitions with his pictures, but he felt stifled in Hungary. In 1925 he moved to Paris, settling in Montparnasse and blossoming in the émigré society of cafés and bookstalls. "I began participating in the everyday stream of life there," he recalls. "I gave myself a year and a half to see if Paris accepted me. I did nothing but continue in my life, walking around with my camera and returning to places I liked. Within two years of coming to Paris, I had a one-man show and was working for the journals. I had no trouble finding a subject. I looked around me. I make photographs the way other people write in their diaries. My way of writing is with light."

Kertész experimented with vantage points, angles and shadows with

*continued on page 80*

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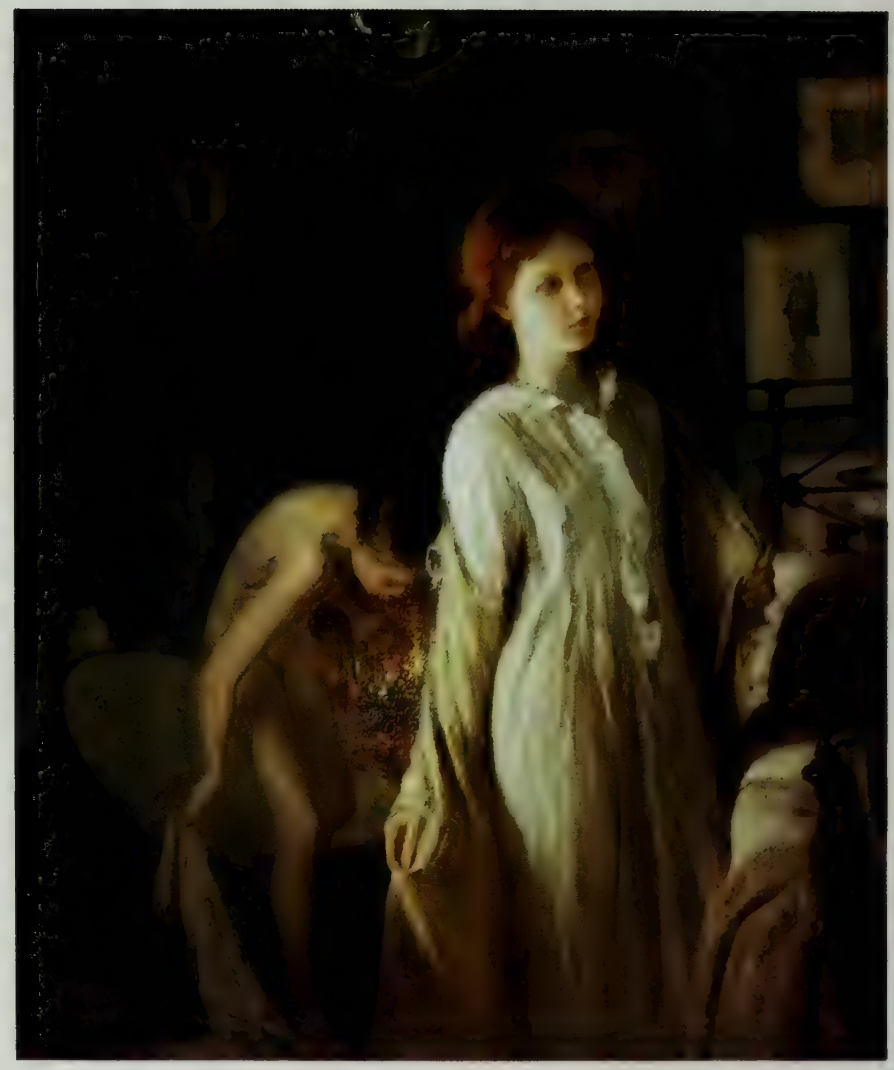
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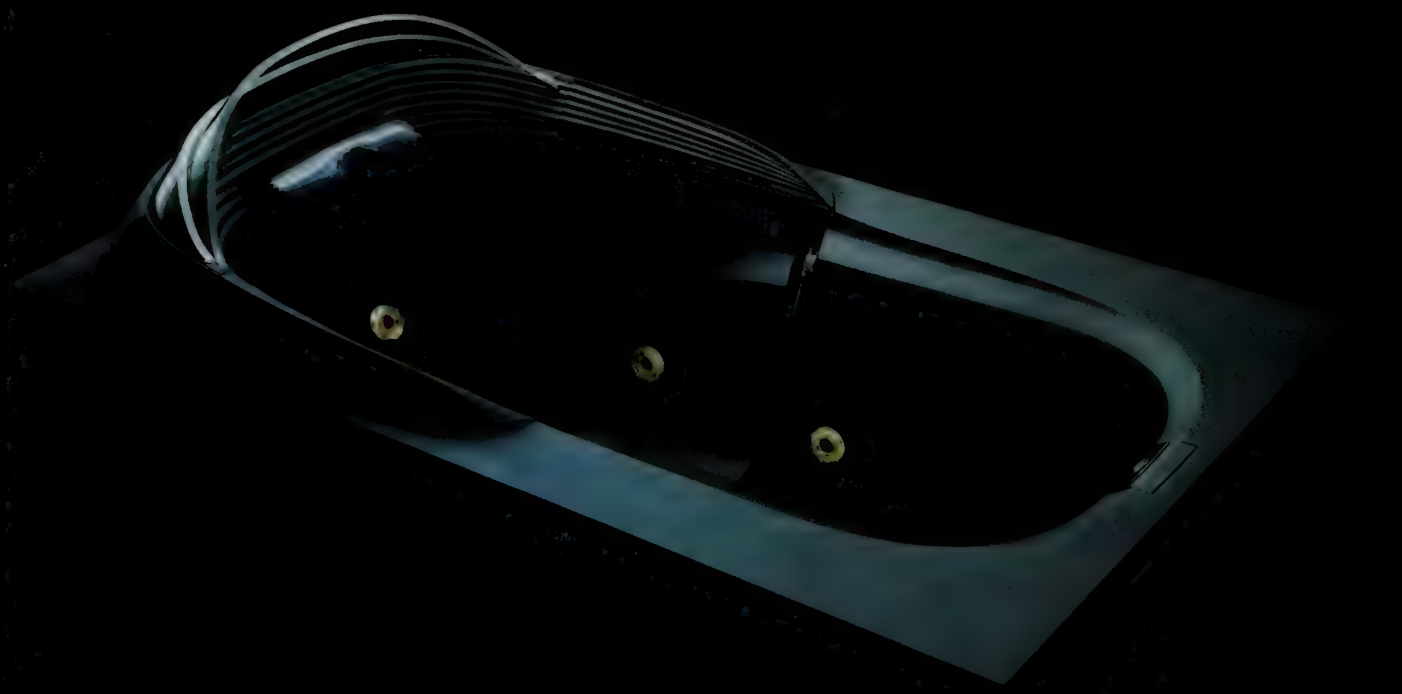
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The Tireless Eye of André Kertész
*continued from page 76*







ABOVE LEFT: A strong sense of linear composition distinguishes Kertész's 1926 *Chez Mondrian*, showing the entrance to the artist's studio. ABOVE RIGHT: *Jardin des Tuileries, Paris*, 1980, confirms Kertész's mastery in capturing the spontaneity of a living moment.

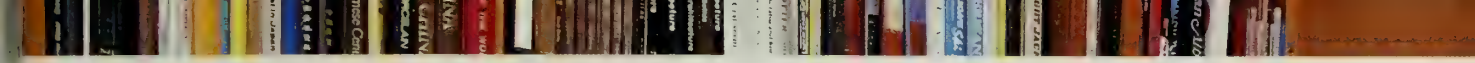
increasing sophistication. His mature style demonstrated a playful intelligence and taut sense of form that were incontestably modern. Paying a visit to Piet Mondrian's studio in 1926, he came away with three landmark images: one of the entrance hall, one a careful arrangement of Mondrian's pipe and eyeglasses, and finally a portrait of the painter himself. In each of his compositions—the interior, the still life, and the straightforward likeness—Kertész fixed the essential being of Mondrian the man and artist.

A similar revelation shapes his photograph of a fork, in which a simple utensil is transformed into a symbol of contemplation and refinement. Did Kertész intend such a rigorously formal statement? "No, no, that was not how it was," he says, a smile crinkling his features. "After dinner we were sitting around and I thought, 'I can take this.' I didn't think about what it meant. I am not a theorist. I don't have the patience to make a theory." For Kertész the flow of incident provokes the idea. "Everything develops out of how I feel. I don't analyze. If you analyze and try to make yourself feel, it is not real. If you like something and do it instinctively, that is real. You feel and the photograph gives something to you. In my work I try to project what the photograph is giving to me."

In Paris Kertész also mastered the aerial view. It is, for example, the key to the graphic originality and psychological impact of *Pont des Arts*, 1932. The city, seen through a clock face, is an arresting interplay of shallow and deep space. The clock's boldface numerals declare the rush of time, while its hands tick into the future and swallow up the present. Superimposed on the earth below, the clock contends against the stone bridge and the Louvre—the repository of the hallowed past.

Kertész's Paris—a buzzing hive of high spirits, an intimate paradise of bistros, parks and street fairs—reflected a happy existence. Not even his nocturnal photographs were sinister or forbidding. Rather, night was a black velvet comforter laid over the drowsing City of Light. In contrast, but just as firmly autobiographical, are Kertész's first impressions of New York City, taken in late 1936, speaking of melancholy and homesickness. The Kertészes intended to stay a year or two, but financial problems and World War II intervened. Until he became a naturalized citizen in 1944, Kertész was labeled an enemy alien and prohibited from photographing outdoors. Those years were terribly isolating. He had to learn another language, and the artistic standing he

*continued on page 82*



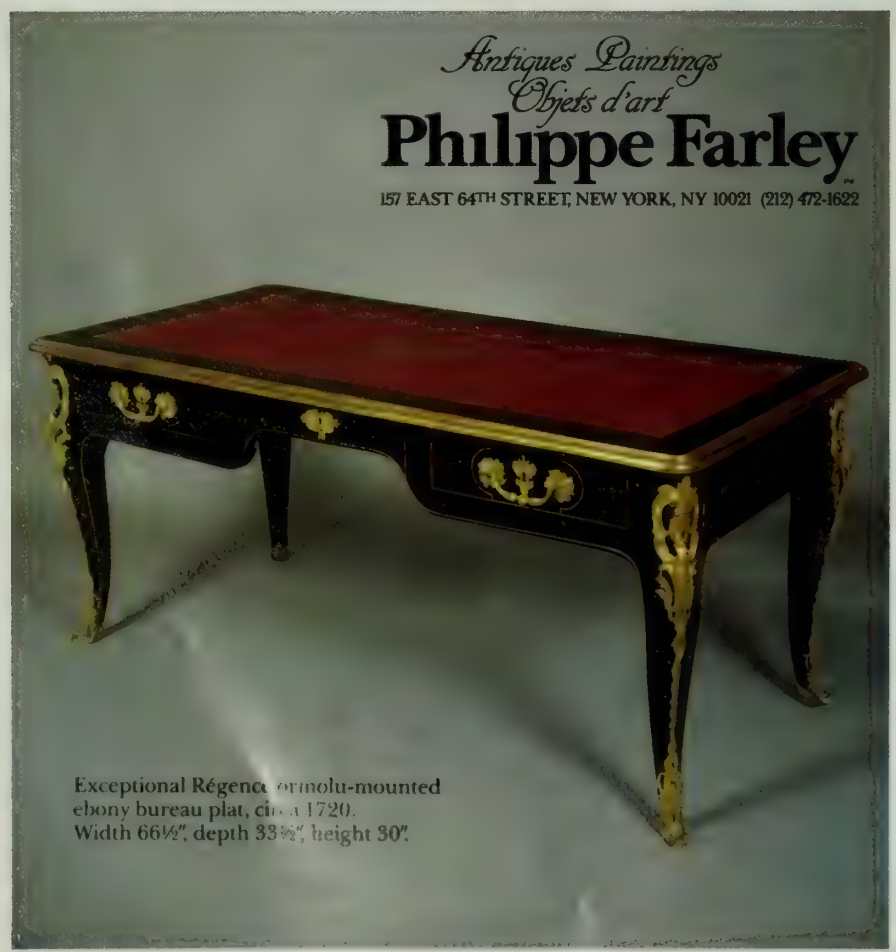
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## The Tireless Eye of André Kertész

*continued from page 80*



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Kertész's wife, Elizabeth, served as a model in many of his pictures. *The Duck, Savoie*, was photographed in 1933, the year they met.

had enjoyed in Europe faded as his contemporaries forgot him. Kertész's discouragement pervades many of his studies of Manhattan. The city looms as a place of overwhelming remoteness, its people too easily lost to larger patterns and movements.

Gradually Kertész pieced together his life, as he "discovered what New Yorkers did not see for themselves." His deliverance was the apartment above Washington Square, into which the Kertészes moved in 1952. Observing the park by day, by night, empty, populated, as a tangle of abstract lines or as street theater, stimulated him enormously. In effect, Washington Square and its visual possibilities have become constants through which Kertész reexamines his art and the world he illuminates.

In 1964 the Museum of Modern Art gave André Kertész a show that resuscitated his reputation. The acclaim led to his reemergence. Since his seventieth birthday, he has published more than a dozen collections of photographs.

Although he has been honored by English, French, Hungarian, Swedish, Israeli and Canadian museums,

*continued on page 84*



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## The Tireless Eye of André Kertész

*continued from page 82*

no American institution has held a major Kertész exhibition since the one mounted by the Museum of Modern Art. That state of affairs finally is being remedied. From May 10 through July 14, the Art Institute of Chicago is displaying nearly two hundred of Kertész's vintage prints taken between 1925 and 1954. The Metropolitan Museum of Art will present this show starting in mid-December 1985. A concurrent survey, "André Kertész: Portrait at Ninety," organized by the International Center of Photography, covers seven decades of his photographic activity. It begins its New York run on May 3 and will tour other cities.

**"If it happened and I saw it, I made a note with my camera."**
***—André Kertész***

Cornell Capa, executive director of the center and one of Kertész's old friends, says that the latest exhibitions attest to "the continuing level of quality André has maintained throughout his life. With these accolades, fate finally caught up with him in the right way." Photography has been an endurance contest for Kertész. He is keenly aware that only the accident of longevity permitted him to enjoy the tributes he deserves. Neglect has scarred him, and his reactions to celebrations can range from charmed modesty to bittersweet raillery to smoldering scorn.

Critical and scholarly plaudits are no longer of primary importance to Kertész. "That is the curators' business. I am not so interested. For me, I am hungry, hungry to make photographs, to express my feelings. Every second brings something fantastic, something existing for a moment. I find it and I feel it. I use photography to show the individual picture I developed about the world."□

*—Avis Berman*

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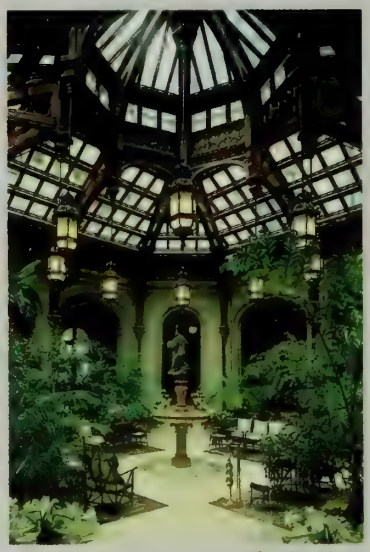
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# TRAVEL NOTES: ROBERT VENTURI

## The Golden Air of Rome

"ROME IS INTOXICATING," says Robert Venturi, the Philadelphia-based architect, summing up his favorite place in the world. "I'd never have thought there was such a heavenly, beautiful city until I went there. My first visit was in 1948, on a summer trip as an architectural student and tourist, and then I lived there, at the American Academy in Rome, from 1954 to 1956, as a fellow."

During those years, the reasons for his fascination with the city multiplied. "Architecturally, it exemplified things that were most interesting and exciting to me at the time. Also, Rome—and all of Italy then—was a place with a wonderful quality in the air. The war was over, the years of Fascism were over, and there seemed to be a feeling of relief, happiness and genuine good will everywhere. It was a good time to be young and American in Italy. We were very popular."



TOM BERNARD

Impressed with the architectural richness of Rome, Philadelphia architect Robert Venturi found his early experiences there important in developing his professional theories.

Like most of his generation, Venturi was new to Europe, and even, he recalls, a bit naïve. "I remember coming to Rome and seeing for the first time that the buildings were orange. I'd always assumed Rome was gray, because in my generation you only looked at black-and-white photographs. To find everything in Technicolor was incredible. One of the most beautiful aspects of Rome is that atmosphere, the reflected light of the orange and yellow buildings. I later read Henry James's reference to 'the golden air of Rome.' There was the exterior richness of all those piazzas, the urban spaces, and the human quality of a city made for pedestrians, rather than for vehicles. And then there was the architecture itself.

"Baroque architecture is what I looked at in Rome in those days; and, later, Mannerist architecture. Another generation might go to Rome and look at early Christian or ancient Roman architecture. But we, in our rediscovery of space, were learning a lot from the Baroque, which emphasizes complex spaces inside and out. It's a *spatial* architecture—it depends on space more than form, ornament, pattern or surface. And that formal



RICHARD ELLWAR BATNUM



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ABOVE: Vividly displayed against the warm hues of neighboring residences is a personification of the Ganges. This work, part of Bernini's Fountain of the Four Rivers, 1648–51, is a highlight of the Piazza Navona—a favorite spot of Mr. Venturi's. RIGHT: A detail of the building he most admires: Borromini's palace of the Collegio di Propaganda Fide, 1646–67.

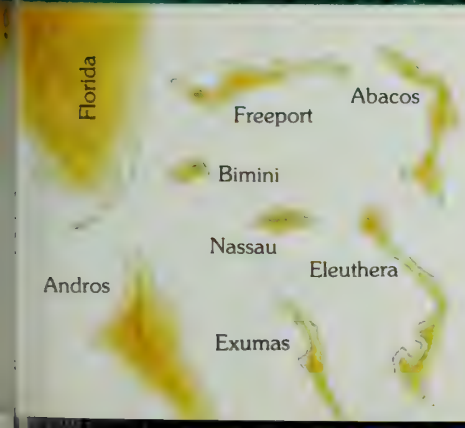
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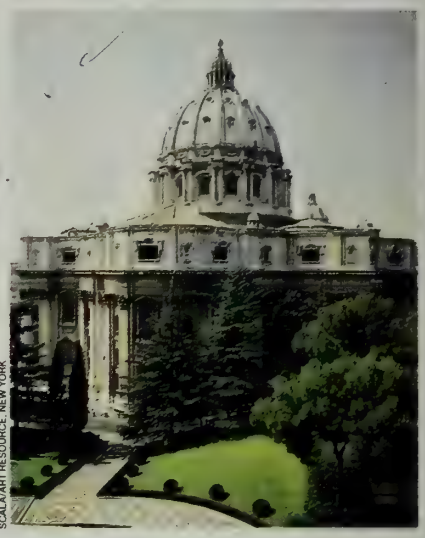
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The Golden Air of Rome
*continued from page 90*


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characteristic was particularly applicable to the modern architecture we were dealing with then."

During his years at the American Academy, Robert Venturi discovered his two favorite Roman architects, Michelangelo and, even more important, Borromini. "If I were on a desert island and could choose only one building to look at for the rest of my life, it would certainly be the façade of Borromini's palace for the Collegio di Propaganda Fide, close to the Piazza di Spagna."

Robert Venturi heartily embraced Mannerist architecture as well. "To put it simply," he explains, "it's a kind of classical-style architecture that breaks the rules, either out of naïveté or sophistication. It's an architecture that emphasizes complexity and contradiction. Out of that later came my book of the same title."

Baroque architecture particularly interested Mr. Venturi in his student days. Examples of the style include Bernini's colonnade for St. Peter's, 1656 (above); the façade of the church of St. Ignazio (below left), attributed to Algardi; and, inside the church (below right), an illusionistic dome painting by Andrea Pozzo. The unusual Mannerist details of Michelangelo's mid-16th-century rear façade of St. Peter's (above right) also intrigued Mr. Venturi.

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"When you find something you love, that's significant to you—it's probably this way with people, too—your first response is intuitive. Then you find the reasons for it. From the beginning, Rome just fitted me, architecturally and personally. The sensual, outdoor life; the way you were comfortable walking through the streets, which can be a nightmare


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*continued on page 98*

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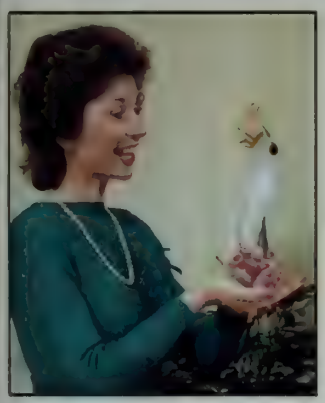
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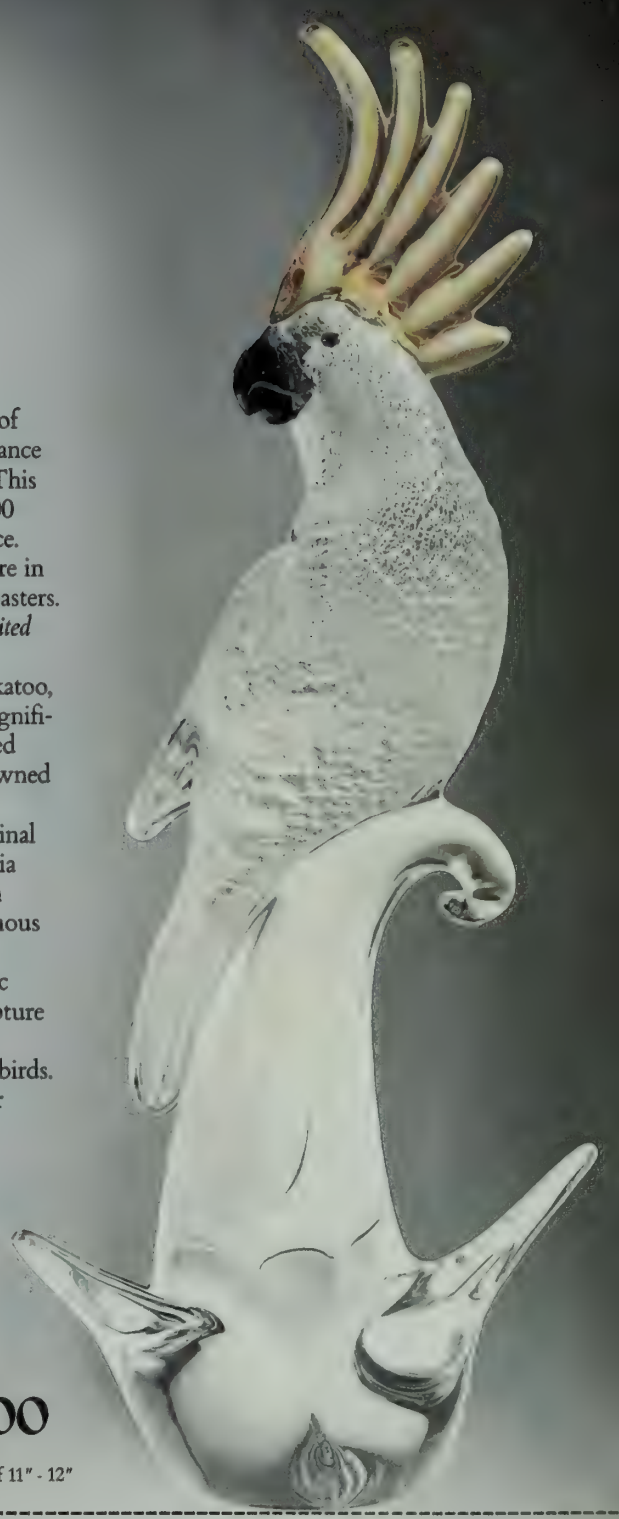
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Considering the strong popularity of Venetian glass, the beauty of this masterwork, and the small edition limit of 7,500 sets, the *Exotic Birds of the World* Collection is *anticipated to sell out in a short time.* Therefore, if you wish to be among the relatively few collectors who will own this masterwork, **send in your order today.**

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## The Cockatoo

Shown smaller than actual size of 11" - 12"

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The Golden Air of Rome
*continued from page 94*

now. It was not so then. There were relatively very few cars. There were lots of scooters, the Lambrettas and the Vespas, and they drove you crazy. But ours was the last generation that saw Rome as it was meant to be.

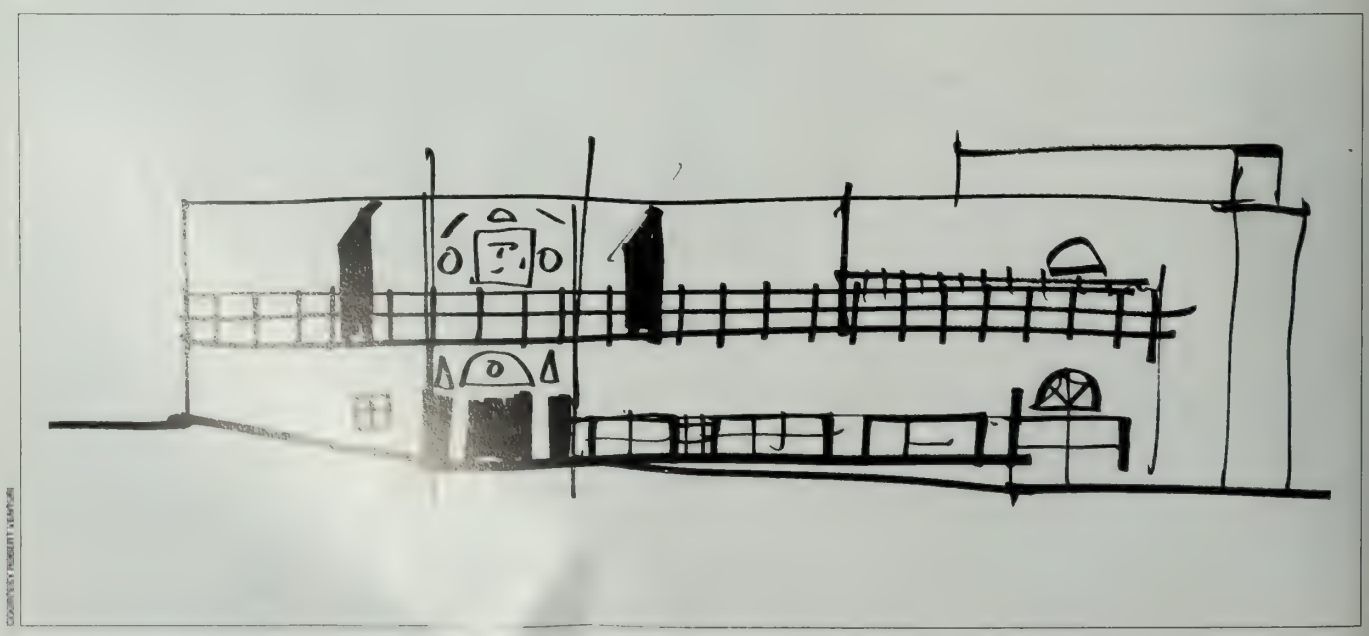
"All the cities of Italy at that time were immaculate, partly from inbred discipline, partly from government expenditure, and mainly from a kind of gracious pride in the environment. People enjoyed their city and made it their responsibility to maintain it."

One of Mr. Venturi's favorite haunts was the Piazza Navona. "We used to go there often to have lunch at a very nice inexpensive trattoria called Mastrostefano's. It's still there. The Piazza Navona, one of the great outdoor spaces of Rome, was a living neighborhood, as well as a place where we all went to gawk at the beautiful Fountain of the Four Rivers by Bernini and the church of Sant' Agnese by Borromini. But it was a *real* place, not an urban museum. There were kids playing in the fountain. That meant a lot to me.

"I think architects at the time were rediscovering history. We were modern architects, but we were discovering the relevance of the past. Looking back now, I realize we saw only certain aspects of history that we wanted to see. But we *loved* piazzas. We discovered the outdoor life and the *passeggiata*. The café. All these things that are now rather cliché, having been brought back here over the intervening decades in the form of unsuitable urban design. Americans don't live like Italians. We don't live in cities the way they do—with our automobiles, say, and without their climate. So, as always happens, the wonderful things we were learning were often used wrongly."

On the other hand, as has happened with so many expatriate artists, Mr. Venturi found that living abroad helped him rediscover aspects of the United States. "As young architects, we absorbed the European experience of living, of architecture, but at the same time we began seeing America in perspective. This has happened a lot with writers, of course—Henry James, F. Scott Fitzgerald. In Rome, I read for the first time Vincent Scully's *The Shingle Style*. This was perhaps the first architectural style that was truly American, truly original. It was not essentially a colonial version of a European style. To read that book in Rome gave me a lot of stimulus, a lot of courage for the direction of my own designs."

Robert Venturi's Roman experience also generated, a decade later, one of his most important insights. "When Denise Scott Brown—my wife—and I went from Rome to Las Vegas, we felt we could see Las Vegas more vividly and objectively because we had had the experience of the traditional city. Las Vegas is an architecture of signs, of iconography. After that, we could go back to Rome and see in it another dimension we hadn't noticed when we were young. Then, we'd seen Rome as beautiful forms in space, which seemed fine—but now we recognize that, to the people of ancient Rome, say, all those temples devoted to specific gods formed a kind of iconography. It's interesting that we could see Las Vegas better from our Rome experience, and we could go back and see Rome better from our Las Vegas experience." In 1971, as a result, their *Learning from Las Vegas*, co-authored



Considered a hybrid design by some, Mr. Venturi's award-winning Gordon Wu Hall, 1983, at Princeton University, is displayed in his early sketch. The long, low block has Roman thermal windows (right) that contrast with modern strip ones, and a flat decorative panel that punctuates the main entrance (left).

COURTESY ROBERT VENTURI

*continued on page 100*

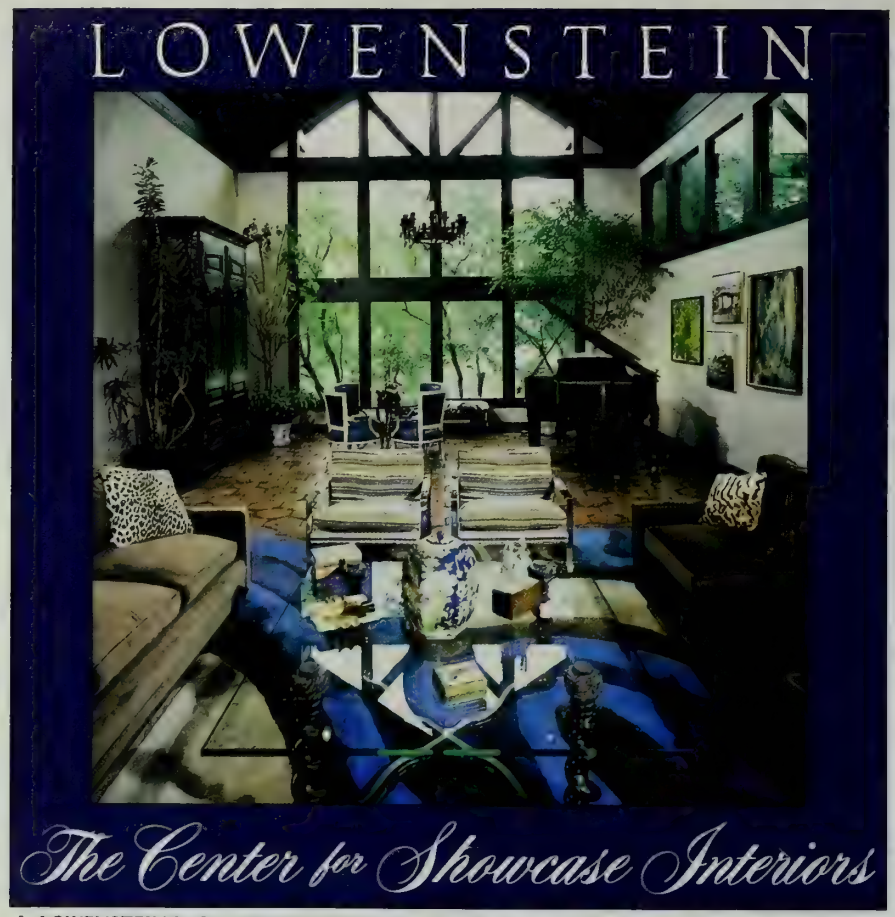



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The Golden Air of Rome
*continued from page 98*



TOM BERNARD

Breaking the rules, as Rome's Mannerist architects did, Robert Venturi included a stylized Ionic column in the Allen Memorial Art Museum addition at Oberlin College, 1976.

with Steven Izenour, was published.

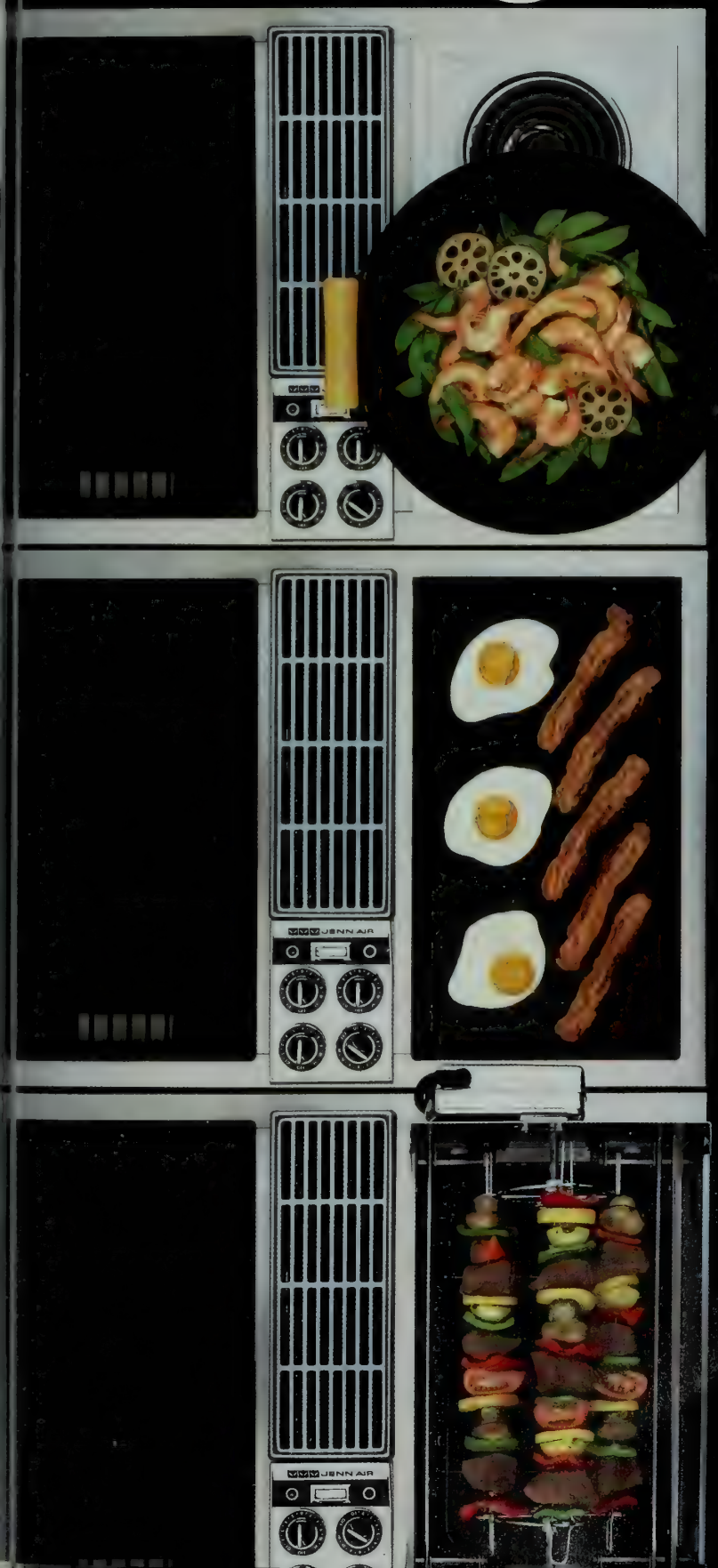
"Every generation will see Rome in a different way, and there are many ways. They have to come take from it what they need, and what I needed in my early experiences is probably different from what today's generation needs." His advice to anyone going to Rome is to "trust your own instincts and have an open mind. Of course, the more knowledge you can bring to a place, the better.

"The philosopher George Santayana, who spent a great deal of time in Italy, wrote of the experience of comparing fact with anticipation when you travel. Sometimes the fact of a place is more wonderful than you'd anticipated, as Rome was. One of the luckiest things in my life was finding this place that taught me things that were not dreamt of in my philosophy. It was pure elation. But perhaps the greater lesson was how it informed me about America.

"I imagine most artists have as mentors both persons *and* places, and for me Rome is still very inspiring. It's always sunshine."□

—*Anthony Weller*

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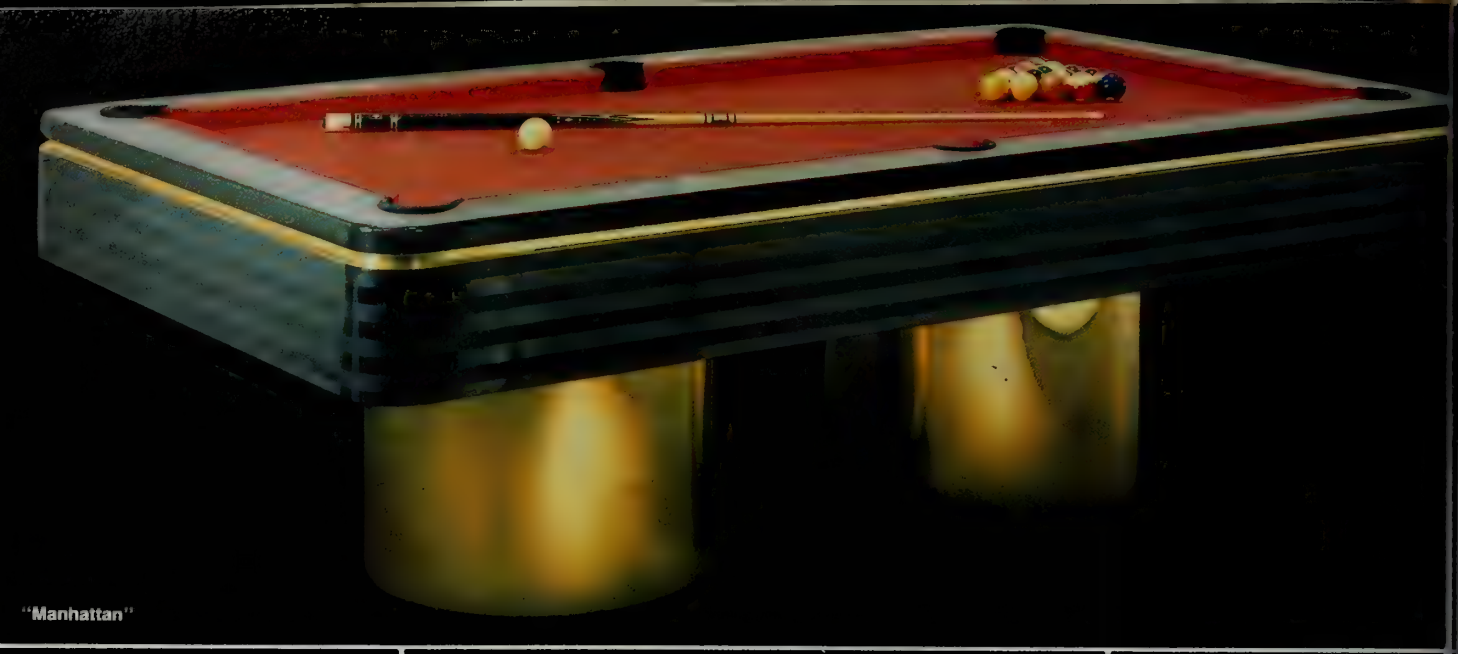
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## Art the American Way—Hirschl & Adler

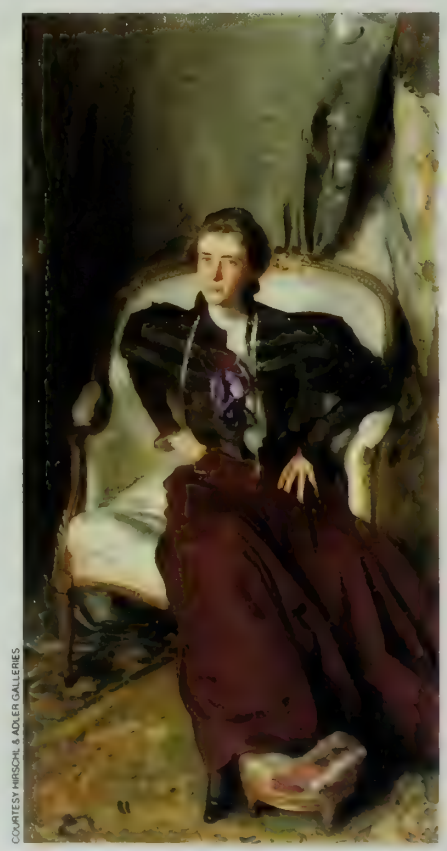
HERE IS A SCENE of majestic peril. High on a rocky crag, a solitary Indian warrior cocks his rifle and creeps toward the dizzying, blue-hazed void. Who is down there? What unsuspecting prey is blundering toward his doom? We cannot see, or say; that mystery only heightens the impact of George Caleb Bingham's stunning work of 1845, *The Concealed Enemy*.

Today Bingham's genre masterpiece hangs for sale in the Upper East Side of Manhattan, at Hirschl & Adler Galleries. As an authentic statement from the soon-to-vanish western frontier, *The Concealed Enemy* is supreme Americana. It confirms Bingham's reputation at the highest level of American art, and celebrates his consummate skill as draftsman and painter. Yet however special he may be, Bingham is only one of a host of luminaries who guided American art across the centuries and whose works are offered at Hirschl & Adler. At any given moment, Bingham's compatriots represented there may include John Singleton Copley, Frederic E. Church, Thomas Sully, Childe Hassam, Mary Cassatt, Martin Johnson Heade, John Singer Sargent, Robert Henri, George Luks and Reginald Marsh, to give only a sampling.

"Our coverage of American art of the past is really definitive," says Stuart P. Feld, president and director of Hirschl & Adler. "We now deal in American paintings, watercolors, drawings, prints and sculpture." Across the street, a separate gallery—Hirschl & Adler Modern—covers the same ground for the post-1940 years. "And, since I am an Americanist," he continues, "I tend sometimes to forget that we are very much involved in European art of the nineteenth and early twentieth centuries, too."



PETER AARONESTO



COURTESY HIRSCHL & ADLER GALLERIES

ABOVE: A champion of American art, Stuart P. Feld has guided Hirschl & Adler Galleries for almost two decades. BELOW: John Singer Sargent's *Portrait of Mrs. Charles Thursby*, 1898, is one of many paintings comprising their broad range of 18th- to early-20th-century artworks.

The gallery's principal home since 1977 has been a limestone mansion at 21 East Seventieth Street, between Fifth and Madison avenues. In this neighborhood, fine art is in the air. The six-story, landmark-status townhouse, built in 1918, shares its block with the vast mansion of Henry Clay Frick, today sheltering the Frick Collection. Only four blocks north is the Whitney Museum of American Art. And, in Mr. Feld's view, other nearby galleries help make the region "an important alternative to the Fifty-seventh Street galleries."

Norman Hirschl and A. M. Adler founded the gallery in 1952, and—in a business that depends heavily on consignments—consistently bought important pictures, confident that "their worth as aesthetic and cultural ornaments of the past will assure their interest to the future." Stuart Feld strongly reaffirms the policy today. "I think we are unique in the fine-arts business in owning the vast majority of works that we sell. We do also take works on consignment, and with them we have developed a kind of subspecialty, selling works of art for public and educational institutions. Hirschl & Adler Modern also deals with consignments. We represent many living artists, and most of their works come on consignment. So does material from a number of artists' estates. But the major works of art that we deal in, by and large, we own."

The result is a "permanent" collection that changes constantly, but retains a scale and quality to rival the holdings of many museums. The

*continued on page 110*

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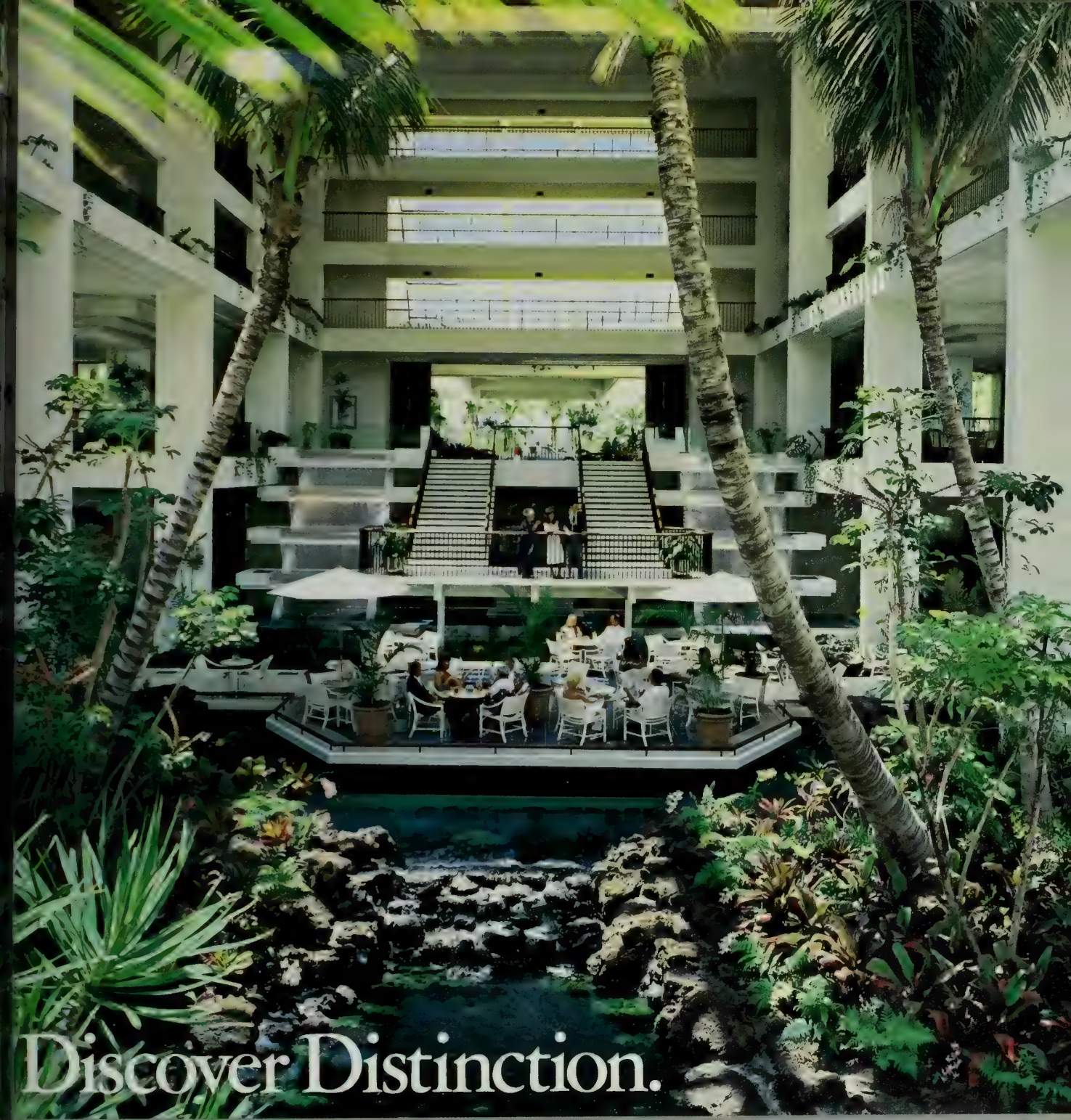
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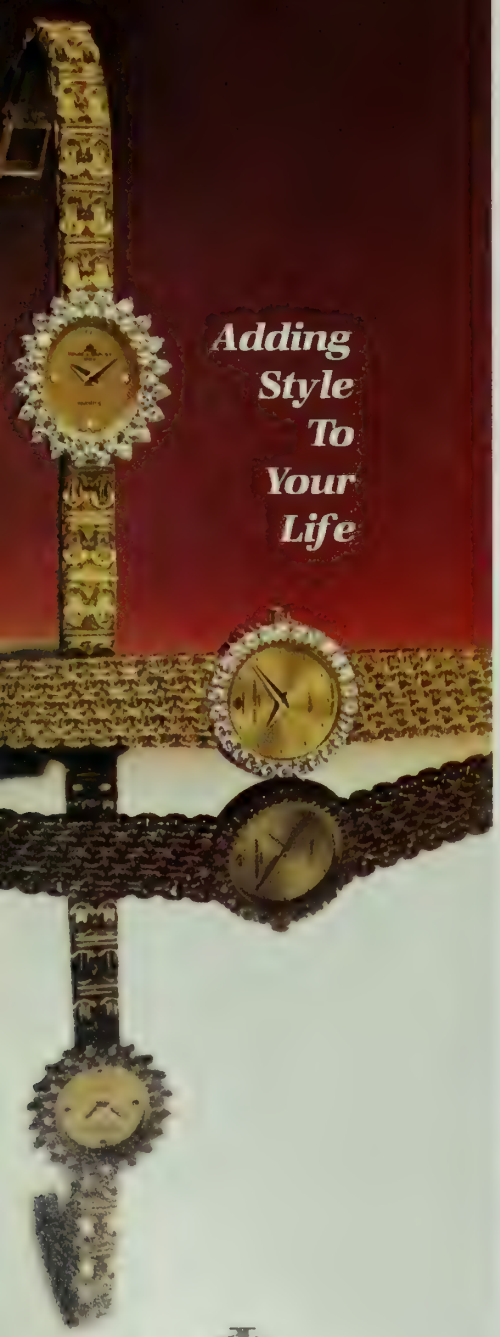
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Art the American Way—Hirschl & Adler
*continued from page 106*

gallery is noted for its frequent exhibitions, invariably buttressed by catalogues of scholarship and beauty. "American Art from the Colonial and Federal Periods" was a dazzling exhibition of 1982, replete with such important names as John Hesselius and Benjamin West. "Our Graphic Heritage," in 1984, explored nineteenth-century printmaking from John Jersey and has lived "in the shadow of the Empire State Building" all his life. As a Princeton undergraduate, he was diverted from a premedical curriculum by an elective art course. "I loved it so much I was determined not only to give up pre-med, but to embark on a serious major in art history." At Princeton he delved deeply into the designs of the brothers Rob-



PETER AARONESTO

Paintings by (left to right) George Luks, Theodore Robinson and Edward Hicks await a viewer in a room devoted to housing and displaying Hirschl & Adler's extensive American collection.

Simon through Currier and Ives to Winslow Homer and beyond. October 1984 brought a real coup: an exhibition of 105 works from a portfolio by George Catlin, works that were never before exhibited publicly and never reproduced. Simultaneously, an elaborate facsimile book of the works was published by Doubleday, a project for which Mr. Feld enlisted the help of Doubleday editor Jacqueline Onassis. "It's this kind of thing that we at the gallery are terribly interested in doing," he says.

An intense, dark-haired man of forty-nine, Stuart Feld was born across the Hudson in northern New ert and James Adam and their influence on American architecture of the late eighteenth and early nineteenth centuries. Then he went on to graduate studies at Harvard, concentrating on American art "from its beginnings up to World War II, and that has very much remained my specialty."

Even as a student, Mr. Feld charted his own course in period American architecture and painting after realizing "what was being taught was already available in standard texts. Little original research had been done." But he received scant encouragement in academia. "I was told I should pursue the 'real'—that is, the

*continued on page 114*

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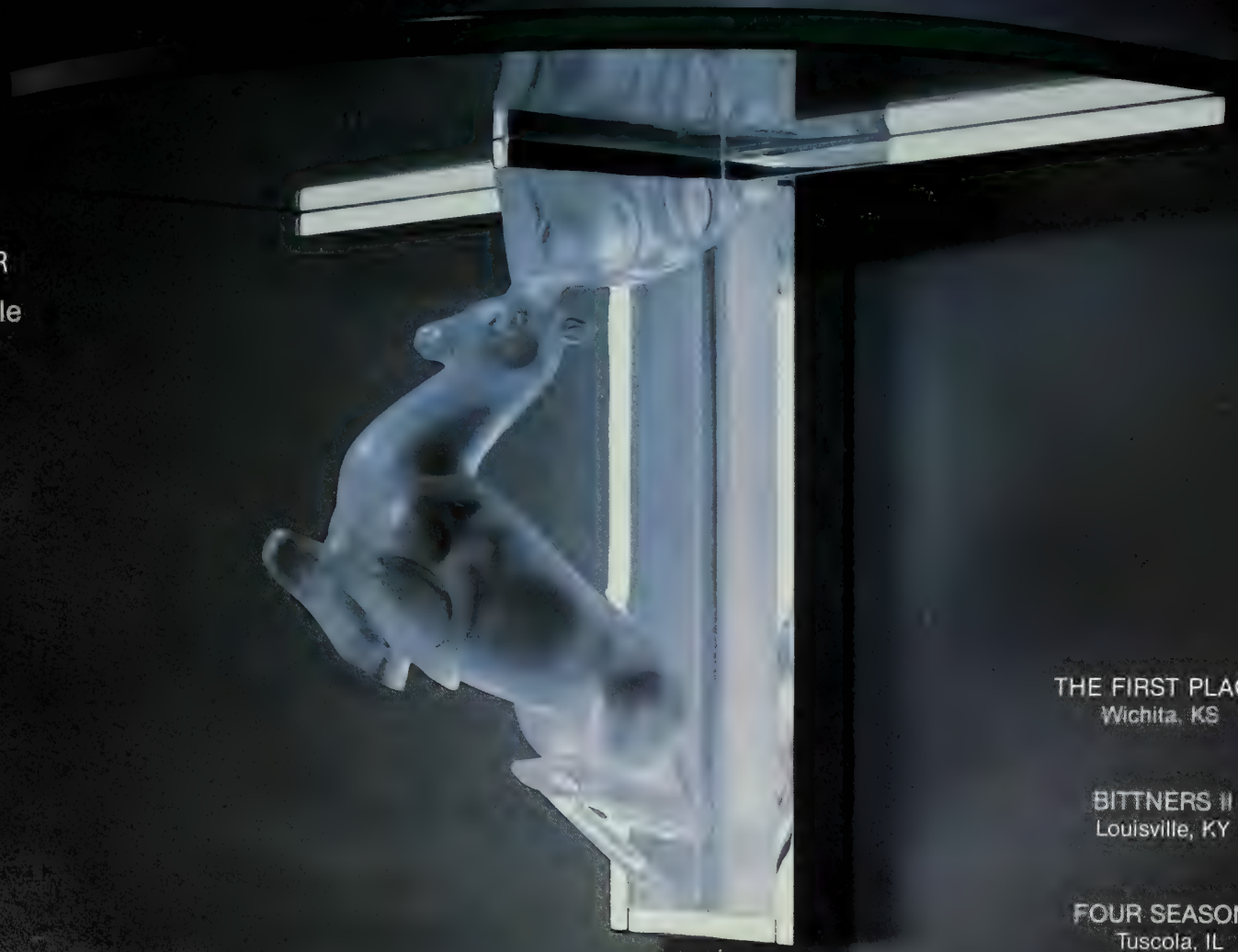
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European—history of the art world. American subjects were less studied, less popular. I was a part of the rediscovery." In 1961 he went to the Metropolitan Museum of Art in New York as a student fellow, planning to stay for one year. By 1962 he was asked to write the catalogue of the museum's American paintings collection, and ultimately he remained at the Metropolitan for six years. He resigned in 1967 as associate curator in charge of American painting, and several months later joined Hirschl & Adler as partner and director of the department of American art.

"I was charged with the responsibility of building the best possible department that one could possibly make," he recalls. His first exhibition, just two months after his arrival, "consisted largely of pictures that were in inventory upon my arrival, beefed up with a few quite spectacular acquisitions that I was able to make fairly quickly. It was a very nice exhibition, but just a nice exhibition." A glowing review in the *New York Times*, however, "sent people running, and within literally a few days almost all of the hundred-plus pictures in the exhibition had been sold." Thus the new partner's career was launched. In retrospect, though, in the context of other exhibitions, "that initial effort was rather primitive in conception," he says. He is particularly proud of "The American Experience," the gallery's Bicentennial contribution. The caliber of its art was indicated by the cover painting of the catalogue, John Trumbull's monumental yet dashing *Sortie Made by the Garrison of Gibraltar*, which Hirschl & Adler sold, on behalf of its longtime owner, to the Metropolitan Museum of Art.



PETER AARONESTO

*Reclining Stag*, a painted metal folk sculpture attributed to J. W. Fiske of New York, circa 1875, appears beyond glass doors that open onto Hirschl & Adler's sculpture terrace.

The early 1980s brought rapid expansion. "We decided to develop a department of American prints, and we built such a formidable collection that by the time it opened in 1980, we already had the most comprehensive collection of any gallery in the coun-

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try. Since then, we have had a major series of exhibitions covering generally and specifically the panorama of American printmaking," Mr. Feld says.

When Hirschl & Adler decided to create a department of American sculpture in 1982, the occasion was marked by a sweeping exhibition titled "Carved and Modeled: American Sculpture 1810–1940." The accompanying catalogue "was a major contribution to the scholarship of American sculpture through that time span," Mr. Feld believes. The gallery proudly displays its growing inventory of catalogues near the main entrance. "They're for sale, but we don't print them to make a profit or to break even," he says. "When a new one is published, we send copies to a select list of gallery clients and museum curators. And we use them in-house, to give to clients who are interested in certain pictures."

Not content just to concern himself with the art of the past, Mr. Feld has expanded with Hirschl & Adler Modern, which deals in contemporary works. One of the reasons for opening the gallery in its separate quarters was, in Mr. Feld's view, that "I've always felt one of the worst places for anyone to buy a contemporary picture is a gallery specializing in, and having expertise in, the art of the past." The new gallery opened in 1983, in a space that had been "gutted literally down to the I-beams" to create display rooms of the right dimensions and flexibility. Under the direction of Donald McKinney, the gallery deals in postwar American and European paintings and sculpture. It represents the estates of such artists as Fairfield Porter and Edwin Dickinson, and important contemporary painters such as Rackstraw Downes and Elmer Bischoff, and sculptors Christopher Wilmarth and Isaac Witkin. Two recently acquired chairs by Frank Lloyd Wright confirm the art world's continued interest in that original genius; a major show

*continued on page 118*



PETER AARONESTO

*American Indian Symbols*, 1914, from Marsden Hartley's *Amerika* series, was executed during his brief stay in Berlin. Elie Nadelman's *Bust of a Woman*, 1926–28, stands in profile.

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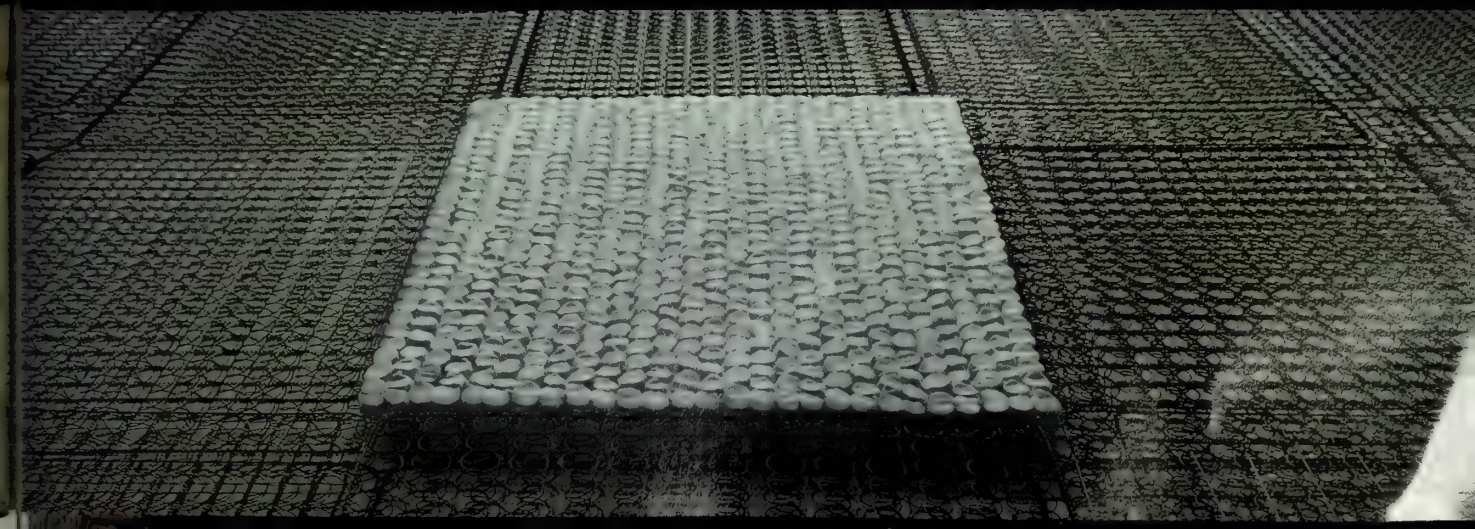
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Most amazing to the casual viewer is the variety of furnishings and decor that comprise the "Williamsburg style:" works of the most sophisticated English and Continental artisans; and extraordinary developments by new Colonial craftsmen. This exhilarating profusion may account for the vivacity and pertinence of Williamsburg both as a "social museum" and as a modern-day source of decorating ideas.

A few years ago it might have seemed that modern rooms using historic styles were—or should be—"out." To some, "period" was not a nice word. (Possibly "exclamation point" was more what they were after in their rooms.) This attitude may have been an over-reaction to the sort of interiors that sought to recreate total period ensembles—rooms where even the ashtrays had to be Louis Quatorze or else.

But the use of "borrowed" historical moments in every sort of real decorating scheme has been a continuing feature of most well-put-together homes, even the avant garde. Whether the "history" is very personal or sentimental—Aunt Lucy's chair, say—or merely reflects an individual taste or interest in some past style or fashion. What seems new and modern about the current vogue for The Past is its self-assured eclecticism. A feeling that, well, really—anything *can* go. So that you find surprising juxtapositions of eras and epochs. Things are now put together that just a few years ago would have been decorating no-no's but that today are met with resounding yes-yes's.

Which brings us back to Williamsburg, where a similar mixing can be discerned. The two Queen Anne chairs shown in the small pictures here are an example. The elegant wing chair is covered in Schumacher's sophisticated *Jones Toile*, reproduced from a 1761 English document; the side chair's seat is covered with a linen-and-cotton *Onion Resist* print, based on a mid-18th Century resist-dyed document. In feeling, these two fabrics are a world apart yet both are authentic *Williamsburg*® reproductions. (And both, incidentally, are among Schumacher's perennial best-sellers.)

The inviting entrance corner of the modern flat shown at right was designed by Sarah Tomerlin Lee and combines *Williamsburg* and an almost casual melange of past eras to supply instant warmth to an otherwise coolly modern space. The unique Federal settee is upholstered in *Floribunda*, a *Williamsburg* floral cotton; the bamboo-striped wallpaper and draperies are *Tsuno*, of Oriental inspiration that provides a perfectly compatible backdrop. From other eras, the Persian rug, the marble tiles, the drapery trim, the wall accessories, even the divided molding sandwiching a paper border—all join to deliver a decorating eloquence that seems timeless yet very much "now."





Sarah Lee recalls that on her first visit to Colonial Williamsburg as a college student, she was told that the Rockefellers put their money into the restoration of Williamsburg rather than some more famous city because it was a sleeping beauty waiting to be brought to life. For designers and decorators, that is an attitude that they bring to almost any room—a place that seems to be waiting for them to bring it to life.

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Art the American Way—Hirschl & Adler

*continued from page 115*

in the gallery last year surveyed Wright's masterpieces of decorative design, including lamps, window frames and textiles.

Although he "can't draw a line with a ruler," Stuart Feld in private life is a passionate collector of both art and furniture. Married and the father of two, he lives in a Manhattan apartment amid a fine private collection of American Neo-Classical furniture, silver, glass and ceramics. Among the Felds' American Empire pieces is a center table by Charles-Honoré Lannuier that was displayed on the cover of a National Gallery of Art exhibition catalogue on the history of American decorative arts. The Felds also own a major Duncan Phyfe secretary-bookcase, labeled by the cabinetmaker. They collect pictures as well, some from the early nineteenth-century Empire period of their decorative arts collection, but mostly from later years.



COURTESY HIRSCHL & ADLER GALLERIES

The 19th-century genre painter George Caleb Bingham, known for depicting life along the Missouri River, gave one of his rare portrayals of the Indian in *The Concealed Enemy*, 1845.

As a collector, Mr. Feld learned the value of seeking "works of art of absolutely wonderful quality that may not be just what everybody else is looking for." As a young would-be connoisseur of antique furniture, he splurged on what seemed a "very charming Queen Anne tea table." With his judgment honed by further research, he realized he had bought "a boring ninth cousin" to the masterpiece he had presumed it to be.

*continued on page 120*



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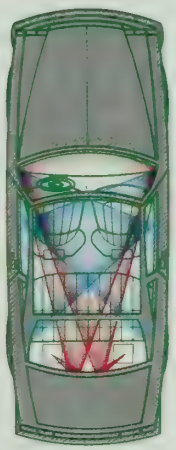
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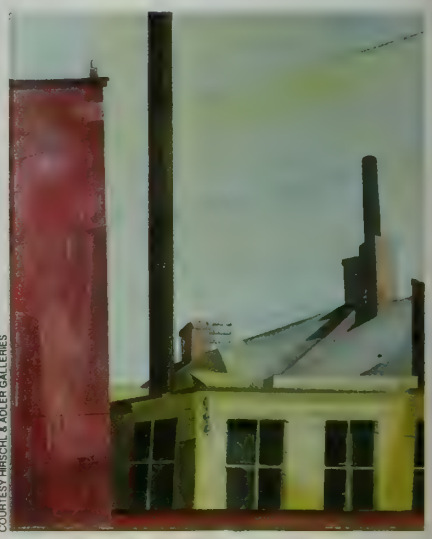
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# ART NOTEBOOK

Art the American Way—Hirschl & Adler
*continued from page 118*

Disappointed, he shifted his focus to the American Empire period, which was then (in the 1950s) so unfashionable "that dealers basically didn't buy it because they couldn't sell it. Interest was virtually nil in Empire furnishings and accessories."

Similarly, in finding art for Hirschl & Adler, he is not afraid of seeking out what others have long overlooked. "I'm interested in things that seem to be the best of their kind. Many of the things we handle are not



COURTESY HIRSCHL & ADLER GALLERIES

Charles Demuth's Precisionist treatment of architecture brings forth the abstract potential of a scene while retaining its realistic essence, in *From the Garden of the Château*, 1921.

very fashionable, and although we buy them and exhibit them and there is a certain amount of collecting interest in them, they are certainly not to be considered hot items. Nevertheless, we go out and buy more of them because they are marvelous in quality and impact. And in many instances we have established trends for collecting because of that attitude." The gallery has also established a reputation for quality framing, based on a perpetual stock of at least five hundred of the finest period frames.

Mr. Feld is clearly very proud of the enormous vertical range of the gallery's collection. "Here we have pictures that cost millions of dollars,

*continued on page 124*

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Art the American Way—Hirschl & Adler
*continued from page 120*

but people often lose sight of the fact that we also have things like an original Charles Burchfield drawing for $200. We do a formidable amount of business in lower-priced material. We are very interested in the younger collector with a modest amount of money to spend. I myself was once a young collector with an even more modest amount of money to spend, and it was only because certain dealers were able to work with me, encourage me, were kind and generous and understanding of my own financial crises, that I was able to acquire the things that I did in early years."

**"We are very interested in the younger collector with a modest amount of money to spend."**

What is the Hirschl & Adler response to potential customers who merely want to buy as an investment? "Obviously, we dislike that approach," Mr. Feld says. "But perhaps remarkably, in the context of the mania for buying as an investment, we haven't met that many." Still, he adds, the basic premise is true: "Paintings judiciously selected should be a good investment."

The gallery draws its collection "from every conceivable source," Mr. Feld says: descendants of original owners, auctions, estates. "There is a whole gamut, from the most sophisticated private collector who has decided to sell something, down to the possibility of a discovery in some offbeat antiques shop or small auction room. That happens occasionally. A gallery like this obviously has its own network of sources around the country and abroad, people who will keep us informed of interesting material. And we have staff members who are ready, willing and able to get on a plane to examine works of art thought to be interesting. Some of those trips are enormously productive. And of course there are disappointments, when whatever you've gone to see turns out to be a colored photograph, an old reproduction, a copy or a poor-quality painting. Perhaps the work isn't available; maybe it never existed. There are many disappointments along the way."

Even with the gallery's five floors of showroom space, only a small percentage of the Hirschl & Adler collection ever reaches an exhibition wall or a catalogue page. Often, then, discerning the artistic interests and market level of a potential customer can be a delicate process. "Obviously, it's somewhat distasteful to ask someone how much they want to spend; on the other hand, we have works from $200 to $2.5 million, and with several thousand works in this building alone, it's desirable to try to pinpoint what someone is a candidate to buy. That's for someone we've never seen before. Otherwise, we have an idea of what a customer's interests are." But the customer can be surprising. "Often someone really dedicated will stretch beyond his—and our—imagination to acquire something that's right for him. Those of us who are serious collectors have done just that."

Despite the drama of serious collectors confronting momentous temptations, and the gallery's reputation for vast inventory and erudition, the mood at Hirschl & Adler is cordial and inviting. For the visitor, particularly one attuned to American art, there is inevitable excitement—these works are not only of the first rank, but *available*. That adds, in Stuart Feld's view, "a very special appeal." And while any gallery at bottom is a place where art is bought and sold, a rare few may become major institutions. Is such the case with Hirschl & Adler? Mr. Feld responds with a confident grin. "I like to think so, because we work very hard at it," he says.□

—*James S. Wamsley*





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## Grand Plans for Romance

"A COMPETITOR OF MINE sent me a letter a while back," Sarah Tomerlin Lee says mischievously, "threatening to fix me if I don't stop saying that my training as a designer was studying Greek and Latin in college!" Mrs. Lee, who speaks in a light southern accent that is both clear and brisk, is jauntily attired in a navy blue silk dress with white polka dots, navy pumps, a string of pearls and white gloves—with a white straw hat afloat on silky, upswept white hair.

"He was right, of course," she continues thoughtfully. "I don't mean to make the job look easy. My eye has been trained," and she means by her long and eventful life.

Sarah Lee entered the work force after graduating from college during the Depression. She has been a designer for only the past fourteen years, specializing in hotel lobbies, ballrooms, restaurants and suites. Her clients include the big chains—Hilton, Sheraton, the Dorals—as well as hotels owned by individuals such as Harry Helmsley (the Helmsley Palace) and Jack Parker (the Parker Meridien) in New York.



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The real clients in hotel design are shadowy silhouettes, a public never met. The designer's challenge, says Sarah Tomerlin Lee, is to discover their identities and intuit their needs. BELOW LEFT: Anticipating a clientele at the Hotel Meridien New Orleans "who will appreciate high drama," Mrs. Lee planned a crystal, mirrored bar for the dining room, seen in this rendering. BELOW RIGHT: "Lots of panache" with "a satisfying dollop of grandeur" distinguishes the lobby's Neo-Classical décor.

Before embarking on her present career, Mrs. Lee was, in rough order and among other things, the often sickly daughter of loving parents from west Tennessee; a graduate of Randolph-Macon Woman's College in Virginia; an advertising copywriter and account executive; a department store vice-president (Lord & Taylor); an executive of five cosmetics firms (including Helena Rubinstein, Elizabeth Arden and Lilly Daché); on the staffs of three magazines and editor of one; the mother of two sons; and for thirty-two years the wife of Tom Lee. An interior,





*continued on page 136*

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Grand Plans for Romance
*continued from page 132*

theatrical and industrial designer, Mr. Lee died in 1971 and left his wife in charge of his firm, Tom Lee Limited. Up to that time, her only job there had been to sign checks in his absence. The closest she had ever come to designing interiors was listening to him mull over ideas.

Tom Lee Limited was well established when Sarah Tomerlin Lee, just retired, had to decide how to honor a contract her husband had signed with Hilton. Thanks to one Hilton executive, who had followed her career and persuaded his colleagues that she was clever, Mrs. Lee settled down to finish the job, with her late husband's staff and her recollections of his plans. Today, Hilton is still her client, and any changes in the Rye Town Hilton's distinctive décor are made under her supervision.

Mrs. Lee works in a small corner office equipped with a businesslike marble-topped table, two pairs of antique chairs for visitors, and one small, black-leather swivel chair for her own use. Tall bookshelves are crammed with volumes on the history of art and design. "You've got to have a good memory," she says emphatically, "to come up with good ideas." Hers come from books, china patterns, favorite paintings, fabric samples, and remembered glimpses of architecture seen on summer trips.

In a steady stream, the designers and junior members of her staff of sixteen, as well as free-lance artists, stop by to review samples and get her approval for design decisions. One recently completed project is the Meridien hotel in New Orleans. A shallow rotunda breaks up the long, awkwardly shaped entrance, and Baker Davis, an artist often commissioned by Mrs. Lee, created cartoons for five murals that were painted there, transforming the space into a gallery.

Color is an aspect of her work in which Mrs. Lee claims special expertise. "I named many of Elizabeth Arden's colors for fifteen years," she points out. She also served as an advisor to a Chicago-based paint company several years ago.

"The president of the company sent samples of thirty-two shades of eggshell and asked me to arrange them in color order," she recalls. "When he showed up, I had them laid out correctly along my desk, and that impressed him. Another time, he took me to lunch and asked what color I saw coming into fashion. I couldn't resist answering 'hyacinth.' He leaned over and said, deadpan, 'Hyacinth is fugitive to moonlight,' and ever after, he called me Fugitive and I called him Moonlight."

Another of Mrs. Lee's specialties is restoration. Vice-president of the New York Landmarks Conservancy, she is especially proud of her firm's work on restoring the south wing of the Villard Houses, a grouping of nineteenth-century brownstones, and incorporating them into the Helmsley Palace. In Washington, D.C., among six projects the firm has under way is the restoration of the Willard, a turn-of-the-century, once-grand hotel near the White House. Closed for fifteen years, the Willard was a shambles. The local landmarks agency called for authenticity, but Mrs. Lee explains that the lobby needs to be lighter than the original, in color and illumination, to satisfy modern tastes—restoration isn't literal.

One of Mrs. Lee's most striking projects, although not a restoration, was designed around an existing



JERRY MATHIASON

To recapture "the halcyon days" was Sarah Lee's aim; her task, restoration of Minnesota's Saint Paul hotel. In an entryway to L'Etoile dining room, mirrored panels lend shimmering depth, while a star-patterned marble floor firmly plants guests in the North Star State.



FELICIANO

Inspired by fabric Mrs. Lee found in Milan thirty years ago, this mural for the Meridien seems "a charming version of the New Orleans Mardi Gras."

*continued on page 138*

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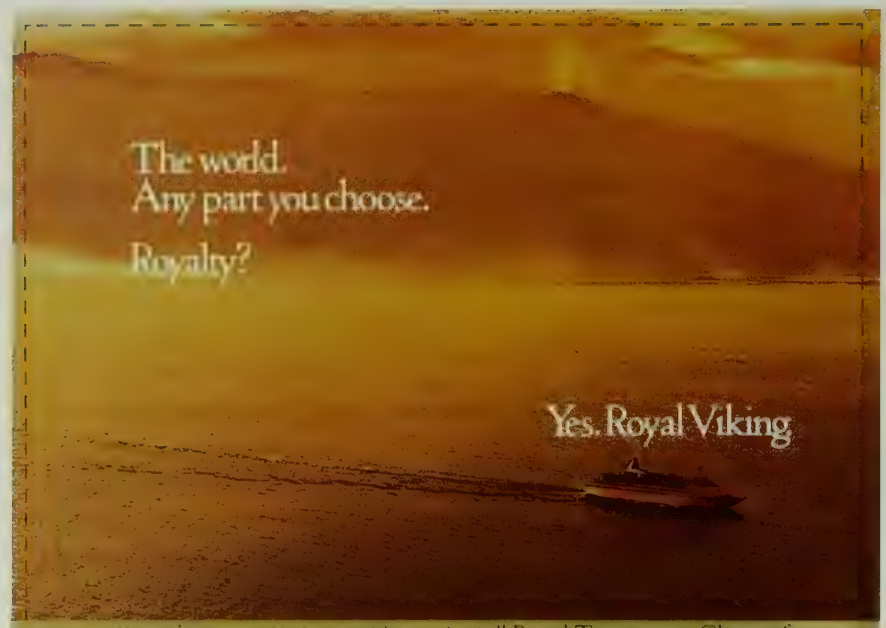
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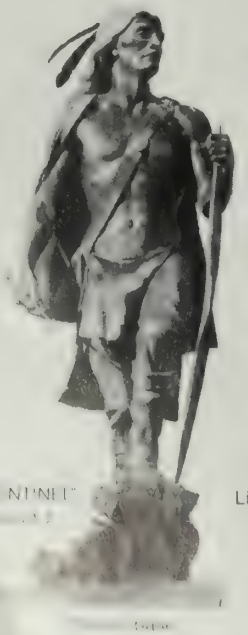
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Grand Plans for Romance
*continued from page 136*

architectural handicap. She and her son, architect Todd Lee, created a Neo-Classical arcade entrance for the Parker Meridien, working with an area eighteen feet wide and a hundred feet long. The raw space set her to thinking about the great long rooms of history: the Vatican Library, shown on television, with Sir Kenneth Clark as commentator, and the library of Trinity College in Dublin, visited years ago. She offered her plan ("It just came to me—one day I woke up and it was there!") to Mr. Parker, with a lecture. "I'm worried



MICHAEL DUNN

Etched glass panels lure guests into realms of imagination and romance—"a cross between *A Midsummer Night's Dream* and *Dr. Zhivago*," explains Sarah Lee of her design for the Rye Town Hilton's ballroom entrance.

about this project," she said. "It's the first thing you've ever done in this competitive field. It has to be the kind of hotel that will give people a warm, personal experience when they visit New York—a place they'll remember." She then unraveled a line of reasoning that led straight to his giving the city an elegant gift, a tiered, mirrored fantasy that recalls Palladio in a pleasingly theatrical way.

A few blocks to the south, in the vast corridors of the New York Hilton, is a bar Mrs. Lee designed around two sphinxes. Years ago, she noticed that good space was being used for storing luggage, and in a letter to the late Conrad Hilton, chided him for the waste and suggested the bar.

*continued on page 140*




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## SARAH TOMERLIN LEE

Grand Plans for Romance
*continued from page 138*

She got the job of designing it. "My father was a merchant," Mrs. Lee explains, "a wonderful one, and he taught me to think like one too. That helps in dealing with hotel people." She found the sphinxes discarded in a back room of the hotel and thriftily used them in her design.

Mrs. Lee admits to spending time wandering lobbies to see how they work—or fail to work. Arriving at a hotel for the first time, she asks the taxi driver if he often drops people off for weddings there, in order to find out where the hotel stands in the community. She wants her hotels, like great ones of the past, to be social centers.

**She wants her hotels, like great ones of the past, to be social centers.**

The most problematic part of designing hotels, she finds, and where it differs most from private decorating, is not knowing the real clients—"You don't know who's coming to dinner," Mrs. Lee says. She finds the mystery liberating. "I couldn't do personal decorating to save my life," she says. "Your taste has to become the client's. Hotel work is more like publishing and advertising—you're dealing with the public, and I like that."

The hard part is the heavy wear hotels get; no installation lasts very long, and most proprietors like to be offered something different each time around. This can be taxing to a designer's imagination. "We never stop," Mrs. Lee says simply. "But I want all my hotels to be different. You shouldn't be able to look at one and say, 'That's obviously Sarah Lee's.' " She believes in one constant, however: "Romantic appeal—that's what I'm interested in. People are starved for it. My husband was a romantic, and I am too. That's nothing to be ashamed of." □

—*Charles McLaughlin*


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# Pacific Overture

## *A Malibu Home Moves the Outside In*

INTERIOR DESIGN BY MICHAEL TAYLOR, ASID
TEXT BY JESSE KORNBLUTH
PHOTOGRAPHY BY RUSSELL MACMASTERS



WHEN MICHAEL TAYLOR was a young man, he worked on the interior of a Frank Lloyd Wright house in California. It was a difficult, unique and satisfying job, and it convinced him, at age twenty-one, that it is more sensible to scale home furnishings to the architecture around them than to focus on filling rooms with beautiful pieces.

Over the years, Michael Taylor has successfully tested this conviction in spaces so diverse that it is hard to cite a category he's missed. He's designed villas in Arizona and houses in Saudi Arabia. He's done executive offices in Philip Johnson buildings. He's outfitted ships and decorated planes.

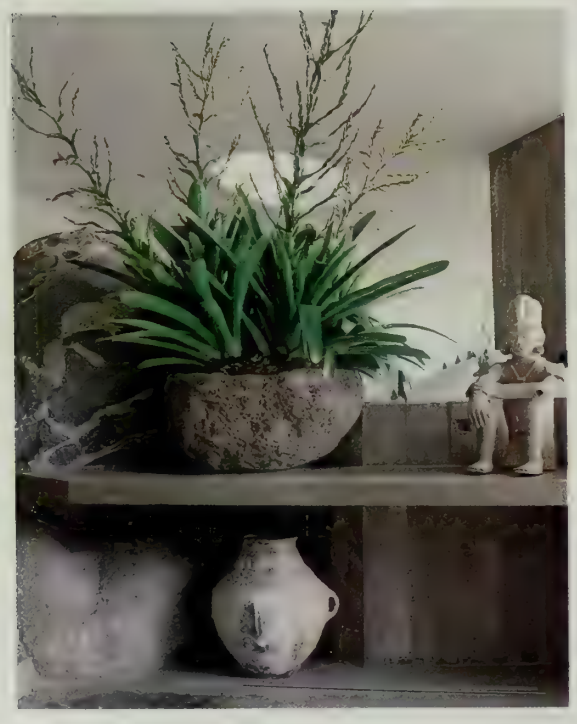
But when longtime clients in Los Angeles asked him to help build a dream house, Mr. Taylor knew he was in for a different challenge. The clients were a businessman and his wife, people whose acumen was matched only by their stamina and taste. And the land they had selected for the house called for a design as extraordinary as its setting—a large lot so far out on a rocky point in Malibu that it was practically in the ocean.

The designer suggested that the ideal architect for this house would be John Lautner, a veteran Los Angeles architect whose work, like Michael Taylor's, emphasizes originality

In keeping with the owners' wish to live in harmony with nature, designer Michael Taylor (above) used rock extensively throughout a Malibu residence situated on a rugged promontory. The results elicited just one complaint from the businessman husband: "Now I resent having to leave home." OPPOSITE: The successful melding of exterior and interior spaces is evident in the materials—rock and slate—used in the garden courtyard, which was also conceived by the designer.









FOR: An antique Chinese table adds an exotic patina to the slate-floored entrance hall, dominated by a riverbed boulder. The loft [illegible] RIGHT AND COVER: Expansive ocean views and exterior stainless-steel railings lend a boardwalk mood to the window-walled living area, where even the floor seems to glisten with a watery luster. A Siva lingam [illegible] angular table, embellishing one of [illegible] conversation groupings that [illegible] flowing space. The asymmetry [illegible] mimics a cresting wave. ABOVE: [illegible] master bedroom, a stone tro[illegible] spiky bromeliads rests on [illegible] Pre-Columbian figure i[illegible]





and appropriateness. Together, they came up with a design that brought the point literally inside the house. By building the house around boulders and continuing that theme with slate flooring, they would give the owners a harmony with nature that many aspire to but few ever achieve.

The initial planning took place thirteen years ago. Now, five plans later, Michael Taylor and supervising architect Richard Turner have completed a dwelling that Mr. Taylor ranks among the best he's ever done. Far from exhausting him, the experience was exhilarating. Even the client is happy, and with good reason.

Confronted with a site this wild and barren, lesser talents might have emphasized the building's architectural and structural originality at the expense of its vistas. But the team at work here made the house—a large, free-flowing space with a high sloping ceiling and window walls—a kind of observation deck. The visitor looks beyond the interior boulders and man-made treasures to the rarest of backyards: an essentially private



LEFT: The dual-purpose dining/study area is unified by a motif of curved lines and circular shapes, as in the graceful klismos-style dining chairs, the round granite dining table, the plump ash-frame armchair and the trio of low cylindrical tables. Animating the space is a phalanx of Pre-Columbian sculptures from the owners' impressive collection. ABOVE: In the master bath, a swirl of sleek marble envelops the tub.



The land called for a house as unique as its setting—a lot so far out on a rocky point it was practically in the ocean.

beach, a cove where spearfishers dive for bass, and a coastline so deserted that there are only five houses on a ten-mile stretch of sand.

In this setting, just as Michael Taylor predicted, the indoor rocks do not dominate but enhance. This is a considerable achievement, for these aren't just any stones—they are enormous boulders, one weighing more than twenty tons. The clients, Richard Turner and Michael Taylor waded in riverbeds hundreds of miles from Malibu to find them. Roadways were bulldozed to give a hydro-crane access to the riverbed. Special nylon slings were ordered to prevent damage to the rocks on the seven-hour trip south. And finally the rocks were steam-cleaned and sealed to prevent fungal growth.

With the riverbed boulders set in Malibu sand, construction finally began. Like everything else about this project, it was not commonplace. While the ninety-foot single-span roof was being erected, Michael Taylor and Richard Turner were laying out thick slabs of slate on the beach, sawing them up to make a "free-form carpet," then hauling the pieces into the house for final assembly. Later, special glass cutters were hired to fit half-inch-thick glass walls into the rocks. Other specialists were called in to carve sinks out of the slabs of solid granite in the bathrooms.

And that was largely it.

"When you have a fabulous view," Mr. Taylor explains, "you want every

*continued on page 261*





OPPOSITE AND TOP: On the ocean terrace, amid boulders and stone jugs, alfresco meals are taken at the concrete table surrounded by sturdy stools. Glass walls protect residents from often powerful waves, while providing them with always spectacular views. ABOVE: On a separate terrace, a wedge of wall cantilevers over the pool, "making you feel like you're swimming inside a wave," says one of the owners.

# Loosening the Ties to Formality

## *In Quest of the English Spirit in Manhattan*

INTERIOR DESIGN BY KEITH IRVINE AND SAM BLOUNT OF IRVINE & FLEMING
TEXT BY PETER CARLSEN
PHOTOGRAPHY BY BILLY CUNNINGHAM





ABOVE LEFT: Hoping to capture a "particular quality of comfort," a young woman—recently transplanted from London—asked the interior design firm of Irvine & Fleming to recreate an English ambience for the Manhattan pied-à-terre she shares with her husband. Dutch and English Delft pieces occupy the shelves of an arched niche, which the designers added to give the living room architectural continuity. A Jackson Pollock drawing, a small bronze after Clodion, and an 18th-century French putto attest to the diversity of artworks in the apartment. The printed fabric on the armchair is by Brunschwig & Fils. ABOVE RIGHT: An 18th-century Chinese Export bowl, garnished with ormolu mounts, adorns the Louis XV desk. The landscape is by Corot. OPPOSITE: A delicate confection of color, the painting by Pierre Auguste Renoir is the focal point of the living room. The 19th-century Russian wedding chest, fashioned of ebonized wood, porcelain and ormolu, belonged to a great-grandmother of one of the owners. Clarence House silk velvet covers the sofa; printed silk taffeta on the pillows is from Brunschwig & Fils. FOLLOWING PAGES: "At first we were a little unsure about having pink walls in the living room, but they certainly give the room zing," says Keith Irvine. The walls are a lively background for antique furniture and bibelots, including the Louis XV-style *bureau plat* and clock. Cowtan & Tout chintz drapes the window.




AMEL BOXES




LIFE LINES



"IDEALLY, INTERIOR DESIGN should be a form of biography—intimate, but cryptic enough to resist being too easily deciphered," says Keith Irvine. Exemplifying this thought is a Park Avenue apartment he and associate partner Sam Blount—the newest addition to the firm of Irvine & Fleming—have completed in New York.

"I don't think it is in the least superficial to believe that decoration is ultimately all about appearances," Mr. Irvine continues. "It would only be truthful to admit that people care immensely about the image projected by the way they live. I rather think some Americans try to create a background that represents the way of life they feel they *should* be living, and this can be slightly misleading—fiction rather than biography! The British, on the other hand, tend to do the opposite." The Scottish-born Mr. Irvine, now a resident of the United States, is in a good position to take a transatlantic point of view.

"On this project, Keith was able to have the best of both worlds," says partner Thomas Fleming. The clients had just returned from five years in London, and they were enamored of that city. When they returned to the States their top priority was to recreate, as closely as possible, the ingratiating mix of informality and a kind of casual grandeur that the English do so well. "This type of interior is also very much *our* cup of tea," adds Mr. Irvine.

At this point, however, real life being what it is, another chapter of the apartment's biography began to unfold. "As we started to work," says Mr. Irvine, "the clients inherited a quantity of very fine, quite serious furniture from the husband's parents, who had lived in Paris and were originally from Russia. Theirs had been a totally different world view, rather imperial, and certainly not casual."

Sam Blount adds, "As for our clients themselves, the husband had been raised in these formal circumstances and was now reluctant to recreate any of the stiffness he had come to associate with that world. The wife, however, loved many of the pieces and understood how well they could be made to work in the couple's new apartment."

As the design progressed, the husband became increasingly involved, and—the plot thickening—the design became a dual biography. Interweaving the varied themes, the designers began with what Mr. Irvine terms "the only framework for good design—architecture. It's rather like a Chanel suit. With an elegant foundation you can get away with all sorts of wonderful nonsense." And just as Chanel embellished her simple clothes with jewels, Irvine & Fleming conceived a sober, Neo-Classical framework of rooms on which to impose surpassing riches. "It started out as a lackluster apartment," confirms Sam Blount, "but by building a series of arches, we set up a nice rhythm and gave purpose to the mixture of furniture and objects."

Mr. Irvine is of the belief that when it comes to objects, there is always a clearcut choice in life: "It's either a very expensive English needlepoint rug, or sisal matting. But authenticity is the first order." This philosophy is neatly reflected throughout the apartment, which features museum-quality pieces juxtaposed with small personal objects.

"Another of the pleasures—and advantages—of this particular project was working with such an informed person as the lady of the house. She has a design background, and from the start we collaborated very actively. Her involvement gave us another opinion to react to. And when you're dealing with our style, which is all about the accumulation of anecdotal and visual evidence, that's all to the good," says Mr. Irvine.

"I think if I were to single out one room that epitomizes what I like about the apartment, it would be the library/dining room," says the wife. "First of all, it has such a mixture of uses. It's intimate, enclosing and warm, yet it can also be dressed up and made to glow at lunch or dinnertime. It was this multiplicity of identities that I was hoping for when I asked these designers to work with us." She adds, "As for my husband, he was every excited when he saw how well we'd been able to use his family heirlooms in a way that was totally fresh and young."

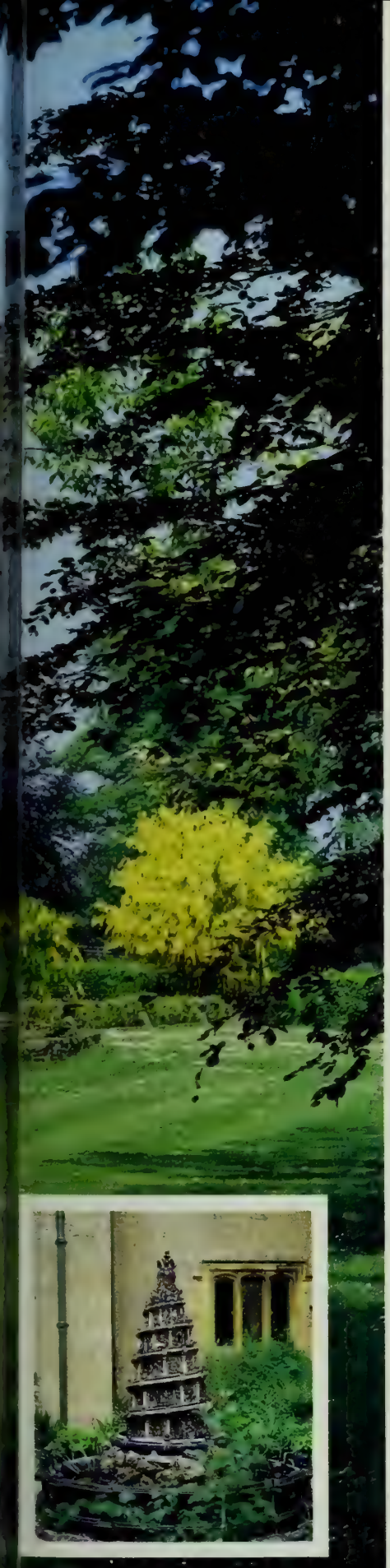
What the owners respond to is precisely the rich anecdotal style of the designers. These are rooms on which more that one tale seems to hang. Each piece of porcelain, every chair, appears to have an identity and history of its own. Their stories, if told, would be intimations of a secure and happy way of life. They seem to share a provenance that is essentially domestic and welcoming.

In the diffused light of an afternoon in spring, the apartment really looks as though it were a stone's throw from London's Chester Square. It is also, palpably, the beginning of a new chapter in the owners' lives. Which is quite on the order of what everyone was intending.□

London seems just outside, so authentic is the mood of the library/ lacquered bookcases, accented in tooled leather, line the wall behind a table and early-Georgian-style chairs. Tucked in a mirrored recess are a used for smaller dinners. The prints were collected by the owners on n. Underfoot, the stylized floral design of an English Wilton carpet. OPPO bedrooms work best when they are very romantic," observes Keith Irvin enjoy the feeling of being enveloped in a feminine bower." An Aubusson tapest y screen sets off an inviting chair and ottoman clad in Cowtan & Tout chintz.









# The Collectors: Victorian Temptations

## *Richard and Sally Dennis in England*

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

"COLLECTORS SHOULDN'T get put off just because something doesn't fit in a pocket or a drawer," says Richard Dennis. "If I hear someone say 'I can't buy that. I haven't any more room,' then I know I'm not talking to a *real* collector. Anyone who says, 'I've got to have that. I'll find room somehow' has what I call the right attitude."

For both Richard and Sally Dennis, collecting is a pleasure and a compulsion. He is an acknowledged expert on English pottery, has a shop in London, stages an important exhibition every year and publishes a book to accompany it.

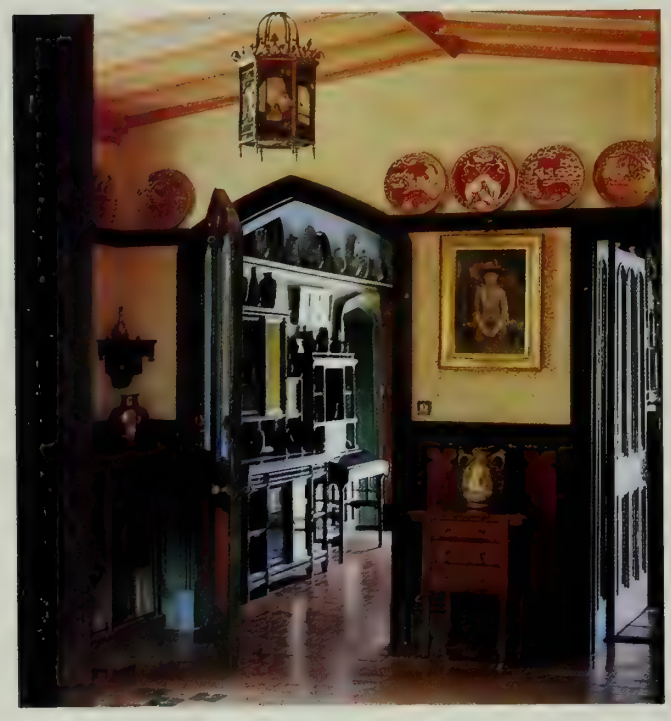
His personal collection includes nineteenth-century masterpieces by William de Morgan, the Martin brothers, George Tinworth and Pilkington's Royal Lancastrian pottery. There are also pieces that represent other humors and other decades—seaside souvenirs, hundreds of teapots, Clarice Cliff's stylish Art Déco shapes, the more modern work of Bernard Leach and his son, David, and grandson, John. There are pieces to make you catch your breath with wonder at their rich, glowing luster; there are pieces to amuse.

The Dennises do not call their accumulated treasures a "collection," but prefer to consider them "collections in a home." There is much more than just the pottery, and the point is the way it all looks together. They have fine furniture from the Arts and Crafts Movement, including a sideboard by Bruce Talbert and chairs by C. F. A. Voysey. There are collections of stained and enameled glass, patchwork quilts, Victorian photograph albums and glass slides, books, children's cups, even corkscrews.

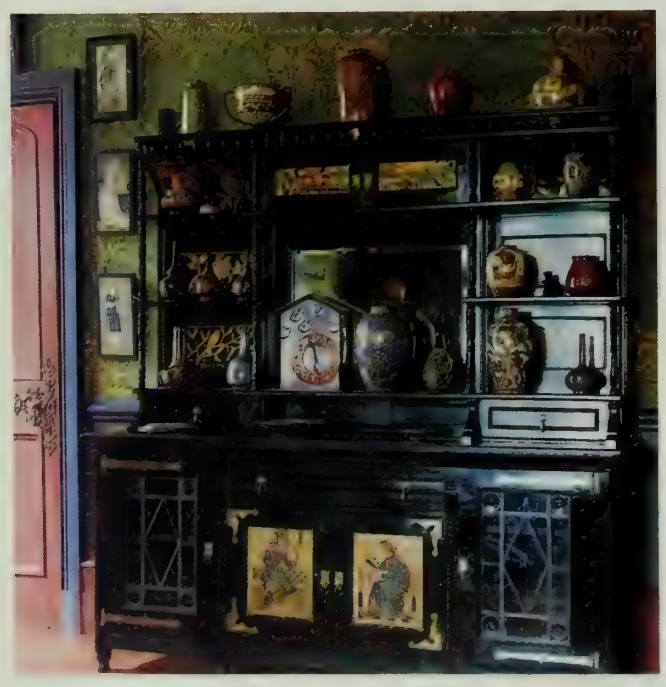
Long before their current house became part of their lives, "things" seemed to gravitate toward them. They found some rolls of original William Morris wallpaper, long forgotten in a factory storeroom, and bought them to put away until they had walls to put the paper on. A friend rang to tell them of some good stained glass in a house being demolished, and they bought that too, knowing someday they would have windows to put it in. "Once you get known, your specialty seems to come to you," Mr. Dennis says. So much came to him that finding a house became imperative, and in 1976 the couple bought a Victorian rectory in the West Country, a house that made perfect sense for the items they had already collected.

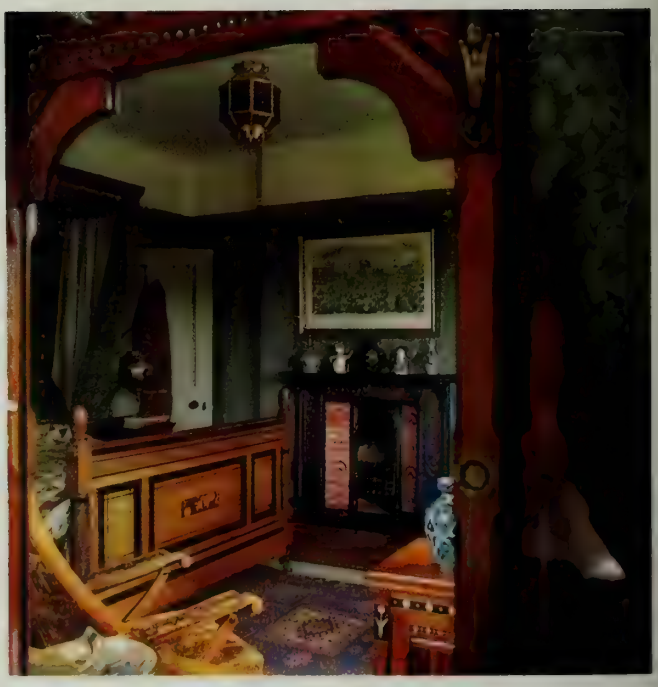
They wanted a house with authentic Gothic Revival architectural features—features they knew they couldn't recreate perfectly. Here the

A Victorian rectory, built in 1848 and nestled deep in the farmlands of the English countryside, is now home to Richard and Sally Dennis and their extensive collection of fine Victorian and Edwardian ceramics, and furniture of the Arts and Crafts Movement. INSET: Standing in the courtyard is a salt-glaze stoneware fountain designed in 1878 by George Tinworth for Doulton & Co. Bearing intricately detailed scenes of biblical stories referring to water, it was displayed at the Paris Exhibition of 1878.









TOP LEFT: Red lusterware dishes by William de Morgan, circa 1850, echo the color of the original pomegranate wallpaper by William Morris & Co. lining the main hall. Casting a glow on this corner is a stained-glass lantern, circa 1875, showing the Japanese influence of the Aesthetic style. The original encaustic tile floor is by Minton & Hollins, circa 1848. TOP RIGHT: Richard and Sally Dennis examine their Parian ware collection at an exhibition he organized at the Chelsea Town Hall. ABOVE LEFT: Attributed to Moyr-Smith, an Aesthetic Movement ebonized sideboard, circa 1875, is accented with inlaid panels and tile and glass insets. It stands in the drawing room displaying a collection of Pilkington's Royal Lancastrian pottery, circa 1910. ABOVE RIGHT: Capturing the warmth of the Victorian era is a guest room featuring a circa 1870 bedroom suite, and a Gothic Revival fireplace with tiles by William de Morgan. Patterned bed hangings are by William Morris & Co. OPPOSITE: The drawing room is highlighted by vases and fireplace tiles, circa 1880, by William de Morgan. Above the fireplace, also by de Morgan, is an exquisite tile panel of birds, similar to one done for the yacht of Czar Nicholas I.







## Long before their current house became part of their lives, "things" seemed to gravitate toward them.

ceiling is original, from 1848—a copy of Pugin's design for the House of Lords. Floor tiles in the hall are also original—Minton & Hollins encaustics. The Dennises did not worry that fireplaces had been taken out, because these could be replaced.

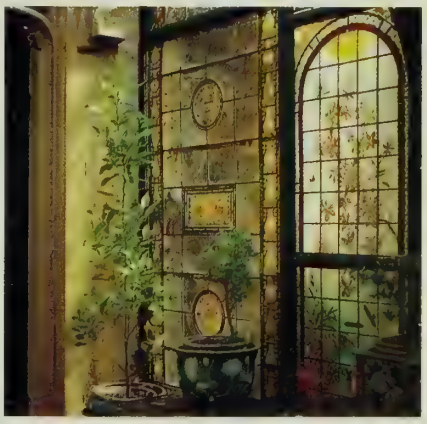
They wouldn't call their home "decorated." They simply buy what they like and it all fits together. With every auction the house evolves a little bit more. They recently found some William Morris fabric, so now there are draperies for the sitting room; if more original wallpaper were to be found, then a storeroom might become a bedroom.

Pottery is everywhere. It fills every available tabletop and cupboard shelf, and when those are full the Dennises put more on a plate rail around the perimeter of a room. "It means things can be put somewhere without consciously 'displaying' them," he says. She adds, "It's also better than having them under the bed."

A fountain designed by George Tinworth and made by Doulton & Co. for the Paris Exhibition of 1878 is hidden in the jewel-box setting of a courtyard, behind the larder and corridors. For years this fountain was presumed destroyed. Richard Dennis found it in a garage, where children had used it for target practice. He painstakingly pieced it together, and an expert restored the missing bits. Perhaps the reconstruction is even more accurate than he intended. When he lent the piece to the Victoria and Albert Museum and it leaked a

*continued on page 263*







LEFT: A plate rail in Sally Dennis's workroom is a stage for an expressive array of early-20th-century German and Austrian figurines. They dance beneath a Gothic Revival cornice. TOP, CENTER, ABOVE AND FOLLOWING PAGES: Created as an addition by architect Martin Johnson, the conservatory with enclosed swimming pool was designed to include the Dennises' collection of Victorian stained and enameled glass. Lush foliage and delicately painted jardinieres from Doulton complement this inviting year-round retreat.







# Antiques: On Swedish Looms

## *A Heritage of Treasured Weaving Seldom Seen*

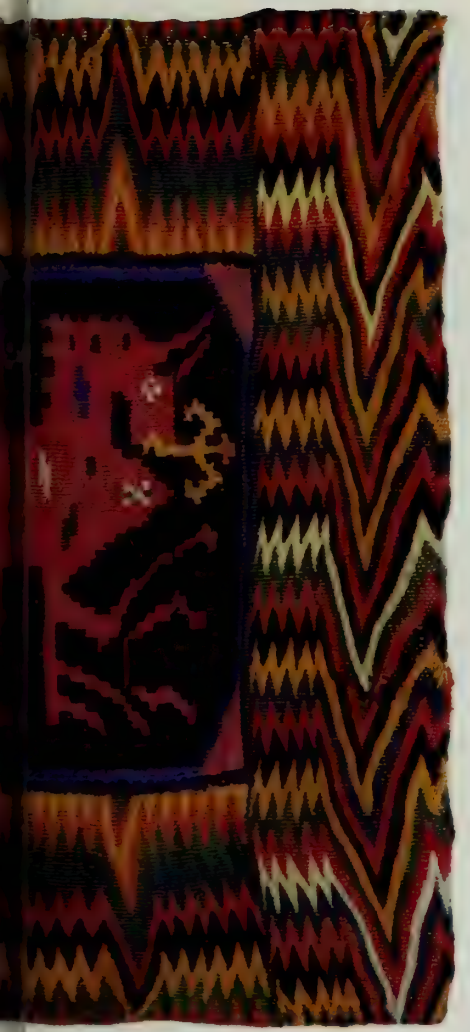
TEXT BY ANTHONY WELLER



LEFT: *Flamskväv Bridal Cushion Cover*, Skåne province, late 18th century. Wool; 20½" x 21½". Newly married couples once rode in carriages adorned with cushions that were part of the dowry. Here a medallion encloses the pair, with the bride still wearing the headdress of a maiden. The Textile Gallery, London. ABOVE: *Röllakan and Halvkrabba Täcke*, eastern Skåne province, circa 1800. Wool; 74" x 49". Two techniques—tapestry weave and supplementary weft float—combine in alternate bands to create a bedcover that bears the popular design of the eight-pointed star. Eskenazi, Milan.









ABOVE: *Röllakan Cushion Cover,* Skåne province, 1791. Wool and flax; 23″ x 48″. The three prancing, horned horses are known as *bäckahästar,* mythical creatures once supposed to inhabit the lakes of Sweden's Skåne province. RIGHT: *Röllakan Cushion Cover,* Skåne province, 1771. Wool; 48″ x 23″. Geometric designs predominate in *röllakan* work, due to the difficulties in creating curving lines with this ancient technique. Both from David Black Oriental Carpets, London. OPPOSITE: *Flamskväv Cushion Cover,* Skåne province, late 18th century. Wool and flax; 17″ x 34″. The red lion motif is one of the most popular patterns, and most difficult to weave, of the traditional *flamskväv* tapestry designs. Apadana, London.



THEY COME FROM the land of the midnight sun, and until recently they had scarcely seen the light of day. Unbelievably, these exuberant weavings, ablaze with Scandinavian sunlight, are not new. Over two hundred years old, they represent something of an archaeological discovery in the world of rare textiles. Created by the descendants of their makers—who were not professional weavers—and still largely privately owned, these small masterpieces imply an entire vanished way of life.

Sweden had followed the European fashion for woven tapestries by importing French, Flemish and Dutch weavers in the sixteenth century to work under the patronage system. These professionals, generally male, traveled around Scandinavia, commissioned by the wealthy to produce weavings on a large scale—great wall hangings and covers for long tables and benches. If their subject matter was oftentimes biblical, their purpose was generally secular. These weavings were an expression of a popular, imported fashion, not of a private, traditional sensibility.




*Röllakan Akdyna*, probably southern Skåne province, 1815. Wool; 15" x 45½". Most likely made by a bride for her seafaring husband, this carriage cushion combines scenes of life at sea with reminders of things waiting at home. The Textile Gallery, London.

By the seventeenth century, the widespread availability of silk altered textiles in Scandinavia as in the rest of Europe. Weaving was now taken up in Sweden by "amateurs"—wealthy landowners' wives who had the free time for spinning and weaving.

Gradually these techniques were handed down to the families of farmers, who, at this point, were beginning to pay new attention to the decoration of their houses, the ornamentation of their tools and other scant possessions. They made these weavings into a new and treasured art, brought out only for special occasions—religious festivals or weddings, celebrations that might last for several days. The rest of the year the weavings were kept in chests, thus preserving their vibrant colors.

The high period of Swedish weaving, which can truly be called a Renaissance, ran from about 1750 to 1840. There are several reasons for its greatness. The weavings were not the product of hired professionals, nor of idle spouses of the wealthy; they were made by women with little time

*continued on page 265*

# Hewn by Hand

## *A Japanese-Crafted House for Lisa and Bertrand Taylor*

ARCHITECTURE AND INTERIOR DESIGN BY TERUO HARA
TEXT BY WOLF VON ECKARDT
PHOTOGRAPHY BY NORMAN MCGRATH



Potter, sculptor and architect Teruo Hara strongly evoked the spirit of traditional Japanese design in the East Coast home he created—literally by hand—for Lisa and Bertrand Taylor. ABOVE: The landscaping blends nature with artifice, in the Japanese manner: A man-made waterfall tumbles into a spring-fed pond, with a sculptural granite "contemplation bridge" that serves as both object and vantage point. OPPOSITE: Like the rest of the house, the living room reflects the Japanese affinity for wood and for the balanced contrast of textures and tones.









OPPOSITE: The heart of the lofty greenhouse is an exercise pool filled with filtered seawater. TOP: In the kitchen, baskets cluster like foliage at the top of a pillar made from an unfinished tree trunk. Sliding shoji screens serve to modify natural light and views. ABOVE: A low table designed by Teruo Hara provides an inviting focus in the living room.The lamps, furniture and most other elements, including woodwork and screens, were designed by Hara and crafted on site by the architect, working with a group of Oriental artisans, who also joined and finished by hand the wood-frame structure. The pottery on the table is by Teruo Hara and Richard Lafean. Beyond is the greenhouse/pool area.

THE ROAD TO Mr. and Mrs. Bertrand L. Taylor III's secluded country house is sandy, bumpy and winding. After dark, at the approach of a car, forty Japanese lanterns suddenly light up, enchantingly illuminating woods, rocks, dunes and a wild stretch of Atlantic beach. Each of the pinewood lanterns is handmade to a different design, reflecting Mrs. Taylor's passion for Japanese workmanship; Lisa Taylor is the director of the Cooper-Hewitt, the Smithsonian's National Museum of Design in New York City. The invisible laser beam that switches the lanterns on reflects Bertrand Taylor's delight in clever technological gadgetry; Mr. Taylor is in the investment business.

This combination of interests in craft perfection and technical convenience spurred Teruo Hara, a potter, sculptor and architect, to build—literally with his own hands—a house that is at once joyously livable and a work of art. As with much of his ceramic work, Hara has used traditional Japanese methods to transcend traditional Japanese forms and venture his own unique creation. Not by coincidence, this masterpiece is the realization of Lisa Taylor's ideal: "I've always wanted a country, a world, a religion of my own," she says.

The most outstanding quality of this house is its quality. Hara and his helpers—as many as nineteen Japanese and Korean craftsmen, working for five summers—hand-joined the wood-frame structure, hand-cut and finished the wood floors and ceilings, and hand-made the clay walls, shoji screens, tatami mats, the low, relaxing furniture, light fixtures, wooden door latches, ceramic door handles—everything but the hidden mechanical devices. They painstakingly selected twenty-three different kinds of wood, and used no nails, metal or glue on the interior structure.

The achievement defies conventional praise. It won't do to use fashionable and untranslatable Japanese terms like *sabi*, *wabi* or *shibusa* to invoke a Japanese mystique. The Taylor house is not a shrine or a mystery. The visitor takes off his shoes as he enters, much as he would take off his hat upon entering a Western house: It's a sign of respect.

There is, to be sure, a traditional teahouse, but the Taylors hold no tea ceremonies. "That would take years to learn," says Lisa Taylor. "The children, Lauren and Lindsay, and their friends enjoy it as a kind of clubhouse." Like the teahouse, the cheerful guest wing adheres to a formal Japanese alignment of rooms along a porchlike corridor.

But the main house does not. As in old Japanese farmhouses (or Western barns, for that matter), the interior openly reveals its lofty wood-frame structure. The ground floor is, in effect, a garden atrium with a small swimming pool. "It's filled with saltwater pumped up from the ocean," explains Mr. Taylor, "to avoid chlorine fumes." The main living area is on an L-shaped balcony. Shoji screens slide open to reveal the atrium, or slide shut to form an intimate space.

Except for a handful of Japanese scrolls, there is only Hara's art and ornamentation. He has supplied art in the form of traditional and sculptural pottery, including virtually all the Taylors' tableware. Ornamentation is richly and colorfully supplied by the use of natural materials—wood joints, the texture of a post stripped of bark and polished, the subtle variations in latticework, the luminescence of rice paper. From every angle, Hara has created a well-framed view—the ocean, the garden, a rock, a tree.

The Japanese landscaping, designed *with* Nature rather than to control her, works surprisingly well on these harsh dunes. The pond has attracted dutifully croaking frogs; the fruit orchard and herb garden thrive. Hara's prominent wood sculpture gives this setting the kind of distinction the Eiffel Tower gives Paris.

Teruo Hara, who was born fifty-six years ago in Chiba, on Tokyo Bay, is a small, wiry man with unruly hair and thick spectacles. He had previously built only two other houses, both for himself. The first is in Kyoto, where he was a much-acclaimed, maverick young potter and member of the Sodeisha Group of craftsmen-artists who rebelled against the rigidity of Japanese tradition.

In 1959, he decided to explore creative freedom in the United States, where he met Lisa Taylor, then an art student working for President Eisenhower's "People to People" program. Intrigued by Hara's application to the program, she helped expedite it, and took the eccentric Japanese artist under her wing when he arrived. Hara eventually built his second house in Warrenton, Virginia, where he settled down with his wife, Tomoko, a weaver. He taught at the Corcoran School of Art in Washington, collecting a devoted circle of followers.

A few locals still shake their heads over his third house—the Taylor house. But the American electricians and plumbers who worked with Hara were won over, in part by his genius and in part by Mrs. Hara's cooking. The topping-out ceremony was an international love feast.

"We'll never tire of this house," says Lisa Taylor. "The tranquillity and order still keep growing on us. Here, everything has its place."□

They painstakingly selected twenty-three kinds of wood, and used no nails, metal or glue on the interior structure.







TOP LEFT: A redwood lantern accentuates the purity of the linear design in the living/dining area of the guest house. The low table is made of birch, ash and walnut—three of the twenty-three kinds of wood used in the residence. TOP RIGHT: The teahouse follows in large part the traditional Japanese model; a concession to comfort is the elevation on angled frames of futonlike cushions made by Tomoko Hara. The tokonoma alcove houses a 17th-century scroll by Kano Tanyu. ABOVE: A trio of longtime collaborators: Mr. and Mrs. Taylor flank Teruo Hara at an open window.

This masterpiece is the realization of Lisa Taylor's ideal: "I've always wanted a country, a world, a religion of my own," she says.



ABOVE: Lisa Taylor in the waiting area at the entrance to the teahouse. A window has been cut into the wall behind her, revealing its core structure. Like other walls in the design, it was built by carefully layering a mixture of moss, hemp fiber, clay and sand over a bamboo matrix. OPPOSITE: The teahouse sits serenely beside the pond, screened from the ocean by a dense line of trees. A covered bench provides a sheltered place to relax. In the foreground is a Japanese stone lantern.





# Chicago Confidence

## *A Lucid Setting Infused with Art and Purpose*

INTERIOR DESIGN BY BRUCE GREGGA
TEXT BY PETER CARLSEN
PHOTOGRAPHY BY TONY SOLURI





When longtime friends gave up suburban living to return to the city, designer Bruce Gregga injected their Chicago apartment with clarity and simplicity. PRECEDING PAGES, LEFT: A 12th-century Jain figure is part of the residents' fine art collection, given special placement on the foyer landing. PRECEDING PAGES, RIGHT: "Symmetry and formality are the [illegible] wanted to suggest," says Mr. Gregga. The painting in the living room is by Miró; the sculpture by Arp. Above, the living room corner is enlivened by a Picasso drawing and a T'ang horse. RIGHT: The arrangement of [illegible] 19th-century English mirrors and [illegible] sconces subtly enhances the living room's ample scale. Sofa and chair from Gretchen Bellinger. The table is a Roman find found in Morocco. The sculpture at right is by [illegible]metti



ULTIMATELY MINIMALIST in their discrimination and tact, Bruce Gregga's coolly elegant interiors are never without fine antiques and family heirlooms. These complement the spare and lucid arrangements that have become his hallmark.

An apartment in Chicago, recently transformed for longtime clients, is full of the many telling details that inspire great affection and loyalty among Mr. Gregga's devotees. The circumstances behind this design are, however, rather more unusual. Bruce Gregga relates the story: "The building is typical of the rich, confident style of Chicago in the twenties. Tingling views of the lake, and the wonderful clear light so characteristic of the city, were other plus factors. But when I first saw the apartment my clients had chosen, I was a little disappointed. There was none of the pleasing period detail I recalled from other flats in the building. Everything had been scrapped by previous owners in an excess of enthusiasm for modernism. But I set to work. After all, there were still the proportions, and the pleasure of working with friends."

Soon the carefully calibrated relationship of chair to rug, fireplace to mirror had been worked out, and installation was proceeding apace. "Suddenly," Mr. Gregga continues, "an apartment on the top floor, with its architectural moldings intact, became available. We rushed up to see it. I was thinking, 'Oh well, six months' work for nothing,' as we walked in. Surprise! It was identical in layout to the one we'd just left."

Happily, the original decorating scheme, in its essentials, was able to survive the vertical move, although clearly it has been enriched by the more ornate framework. "Also, my friends realized they didn't want to be as modern as they thought they did. So the move gave us a second chance, and as a result, I think the overall quality became much softer." Both in its first incarnation and as it exists today, the apartment was conceived as a rather formal living space—in some ways, a small museum. A select few works of art of high quality are shown, and as such they have been given a setting that is calm and elegant.

There were other considerations to be dealt with—particularly matters of consolidation. "There was the fact that my friends were moving back to the city from a large house in the suburbs; also, there was the inevitable conclusion of maturity, which is that one doesn't need anywhere as much detail in life as one thought."

Both of these impulses have played a role in the shaping of the apartment. These lucid, gentle rooms speak of experience and knowledge, casually expressed but unmistakably present. What at first seem to be highly traditional arrangements yield, on closer examination, an elegant suppleness of placement. Silence is also a component of these contemplative studies in harmony, and the tranquillity comes in part from the feeling of being serenely suspended above the hectic city.

Another subtly played theme is the matter of juxtaposition of the art—largely modern—with the furniture—almost entirely traditional. "I look for a certain strength of line, a kind of pedigree of confidence," says Mr. Gregga. "Whether a painting or chair, there has to be robustness." Perhaps this accounts for the remarkably unsentimental tenor of his work. It can be immediately likable, but it is never cute or overly cozy.

Chicago itself is a crucial influence: a city of great crispness of purpose, with a steely thread of functionalism running through its renowned architecture and many other aspects of its life. Certainly such purpose is present in the city's long tradition of patronage of the avant-garde, and it is a definite element in this apartment high above Lake Shore Drive.□



eating "a sophisticated place for entertainment" in the dining room, the designer blended ultures: tapestry-covered Queen Anne chairs, Chinese Export porcelain, wooden T'ang- and Baccarat crystal candlesticks and goblets. OPPOSITE: A focal point in the master bedroom is the *e grecque* by Edgar Degas. "Architecture is a basic element in my work," Mr. Gregga d he appreciates older architectural elements such as this ornamental fireplace.



# Gardens: Abstract Expression

## *Metamorphosis of an Artist's Landscape*

TEXT BY AMEI WALLACH
PHOTOGRAPHY BY DEREK FELL









Artist Esteban Vicente's Long Island garden is colored by brushstrokes of childhood memories—his mother's geranium-filled window boxes, an aunt's rose garden in his native Spain. "Esteban has been a gardener since he was five," says [illegible] he interest late, but is now, as she puts it, "garden-[illegible]" ABOVE: The Vicentes gather flowers the artist will [illegible] the house. RIGHT AND TOP RIGHT: Lupines, day lilies, wal[illegible] around the studio, potting shed, and an old corn hou[illegible] udio wall and hollyhocks sway beside the potting [illegible]ables and flowers thrive in cheerful camaraderie.



AS A CHILD, in the years before World War I, Esteban Vicente loved most of all the scorched summer afternoons at his aunt's vineyard outside Toledo, in Spain, when the jasmine hung sweet in air so heavy the only sensible place to be was cooling among the wooden wine casks.

It was impossible to grow roses in that arid heat; nevertheless, the artist's aunt grew roses, splendid, voluptuous roses. For too many decades after that, pursuing his career as a painter, Vicente lived only in cities—Madrid, Paris, New York—far from the scent of grapes and roses. Today, against the sun-grayed shed that houses his Bridgehampton, Long Island studio, roses run wild, which is what delights him about them.

There is hardly any delineation between what is wild and what is cultivated, in the capricious garden that he and his wife, Harriet, tend on two acres near the sea. In the meadow, lupines mingle with phlox, black-eyed susans, bluebells, Queen Anne's lace, butterfly weed, wild geraniums, azaleas and roadside day lilies. "They're the toughest," says Harriet Vicente. "You have to fuss with the others."

"I like any flower," says Vicente, who, at eighty-two, is as lean and courtly as Don Quixote. "I don't care which I plant; I like anything that grows. Of course, I have preferences."

Stringent control is evident in the smudged shapes, uncertain space and incandescent colors of his abstract paintings, but Vicente seldom exercises control over the garden. Sometimes he may decide there is a need for, say, blue in the borders that grid the weathered outbuildings: studios, toolhouse, potting shed, guest cottage. So, on his daily walk into town, along with local gossip he will pick up something blue in a seed, and "sometimes it comes up and sometimes it doesn't. I don't care," he says. "I like flowers. From the beginning of my life I have loved gardening."

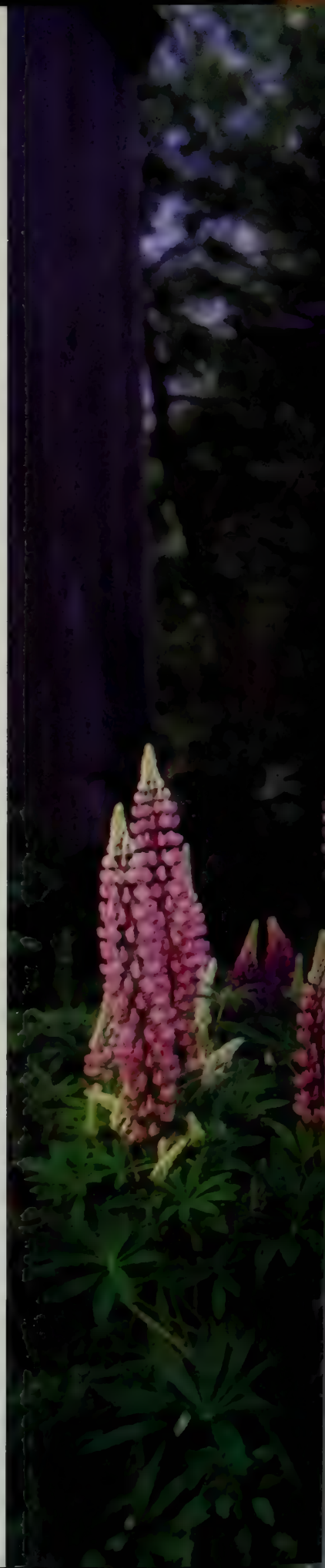
"I, on the other hand, came to it kicking and screaming," says his wife. "When we got married, I said I had a poison thumb. Then we started gardening together."

During the seven warm months, when the Vicentes spend more time in Bridgehampton than in New York, the artist often takes half-hour gardening breaks from his painting. In that way, one summer he created a little walled Spanish garden behind the guest house. English wallflowers grow here; so do lilies, foxgloves, tradescantias, phlox, and four o'clocks, on which white butterflies love to alight. Daisies line the brick walks, tangling with the ever-present lupines. The lupines simply appeared one day in the meadow. Harriet Vicente scratched a patch of ground and worked the seeds in, and now there are hundreds of plants thrusting forth pink and blue and white spikes wherever they please. If they disappear from one part of the garden and reappear somewhere else, so much the better.

The Vicentes bought their friendly old Dutch Colonial eighteen years ago. "It could be anywhere in America," says Harriet Vicente. "I didn't like it at first. Esteban did. He said it was so innocuous we could make it our own immediately, and we did."

There was a hayfield at the side of the house, and they had no idea what to do to maintain it. "We thought of wild flowers," says Mrs. Vicente. However, seeds strewn like chicken feed didn't take, so they learned to clear patches for the seeds. To this day they still have to weed. "Wild flowers are probably the most labor-intensive plants you can grow."

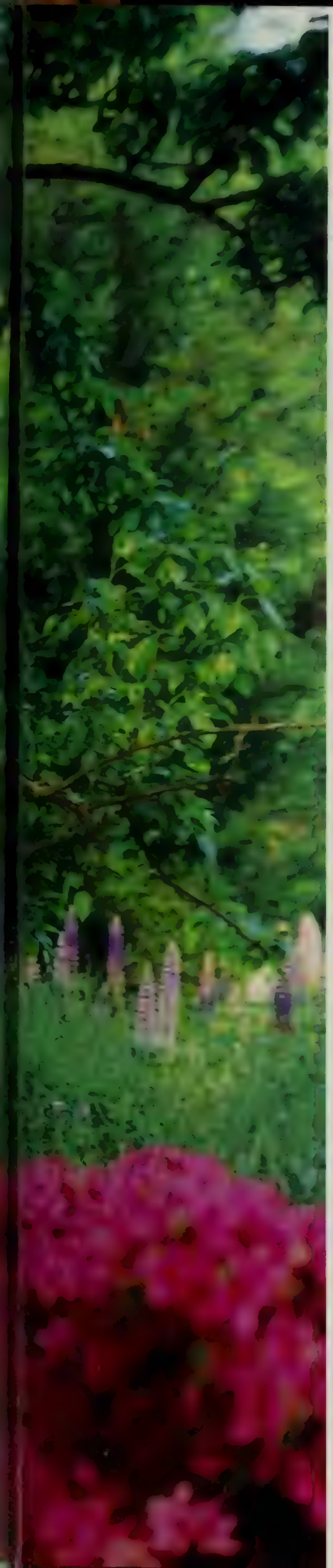
They increased the height of the grape arbor behind the house, and settled the picnic table there for summertime meals overlooking the



Sturdy lupines, with sweet williams, poppies and comfrey plants, bring a flourish of color to the potting shed. To the Vicentes, theirs is "a very personal garden," and because they do all their own work, they have let go of the trouble-maker plants—things that mildew, or tumble in the wind."









LEFT: Like distant towers of some enchanted city, lupines stand in the wild-flower field. A few wild phlox tentatively explore the green wilderness of grasses, while azaleas blaze in the foreground. This section of the garden was a hayfield when Harriet and Esteban Vicente acquired the property almost twenty years ago. However, since hay was a surplus commodity in that area, they elected to create a palette of color to delight the eye. ABOVE: The field includes a few cultivated plants. Here, the scarlet and black of Oriental poppies contrast with the sedate pastels of lupines and wild phlox.

meadow. The flowers grow helter-skelter wherever it takes their fancy. There is golden yellow coreopsis in the lettuce patch, and the effect of scarlet poppies homesteading among the faded pink phlox is dazzling.

Lately, artist friends returning from Europe have reminded the Vicentes that "Spain is a country of flowers—growing out of rooftops, in cracks, in the wild, and insisting on poking out in the cultivated gardens," says Harriet Vicente. "The inner eye retains all this for the future. It's as though Esteban has Zurbarán and Velázquez in his soul."

It was in Spain, at Madrid's Real Academia de Bellas Artes de San Fernando, that the young Esteban Vicente imbibed those traditions.

However, "Spain lives in the past," he decided. "I was born in the twentieth century. The twentieth century was not in Spain." So in 1927 he went to Paris, and nine years after that he moved to New York.

He arrived in time to participate in the adventure of Abstract Expressionism, which was to bring American art into the vanguard of modernism. Last year, when the Parsons School of Design presented him with an honorary doctorate, it was to celebrate the career of "one of the nation's finest teachers of painting," and an artist whose work has "joined the inner world of mind and emotion with the outer world of the senses."

It is a sensibility that is everywhere abundantly evident in the garden, whose secret is unquestioning respect for the inner workings of nature. "You can't make art," says Esteban Vicente, "if you're not involved with nature. Anything that has to do with nature has to do with art."□





# Terrestrial Sphere

## *Steven Spielberg's Hollywood Headquarters*

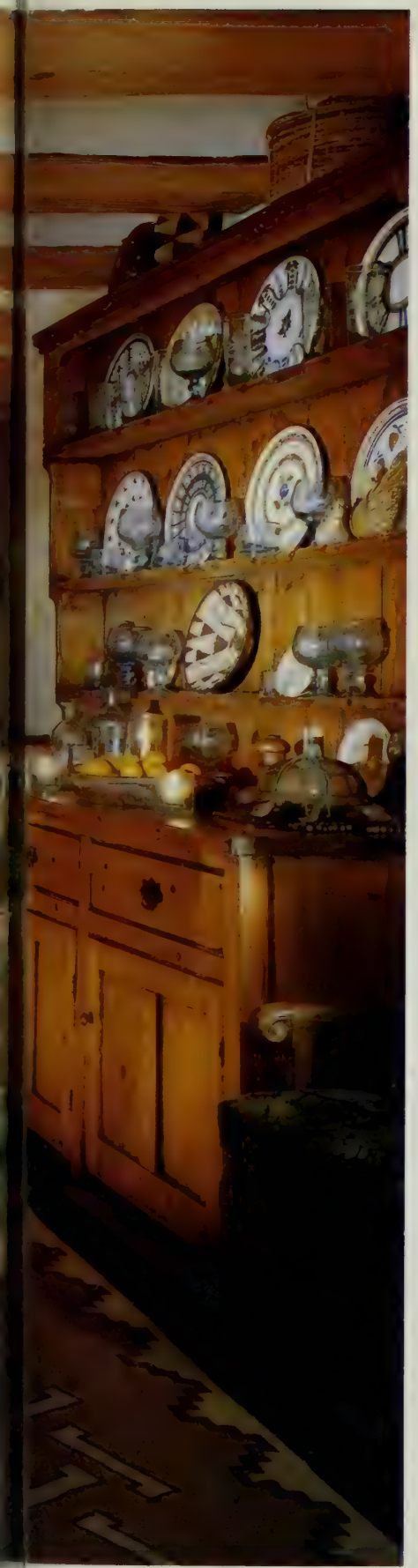
INTERIOR DESIGN BY FRANK K. PENNINO
PHOTOGRAPHY BY MARY E. NICHOLS



"I wanted to create a home away from home," says filmmaker Steven Spielberg, who, in collaboration with interior designer Frank K. Pennino, transported the earthy pueblo style of Santa Fe to a secluded corner of the Universal Studios lot, for his Los Angeles headquarters. LEFT: To evoke the special sense of place Mr. Spielberg wanted, architect Don Smart turned to tile and stucco for the main entrance, which leads to an inner courtyard. ABOVE: The handcrafted ceiling of the upstairs hall is consistent with those throughout the interior—intentionally devoid of straight edges. Textured walls, plants and Indian artifacts maintain the New Mexico mood, "which offers tranquillity, peacefulness," says Mr. Pennino. FOLLOWING PAGES: Pillows made from Navajo rug fragments, and lamp bases that were once fishing baskets, brighten the screening room lounge. Contrasting with the geometric patterns is a Spanish Colonial–style mirror.











LEFT: The relaxed atmosphere and southwestern motifs extend to the dining room, where the wall stenciling is modeled after original Indian designs. The floor rug, from Stark, takes its inspiration from a similar source. The pine cupboard holds colorful ceramic plates from Country Floors. ABOVE: The hall, characterized by a feeling of rustic sophistication, has a Navajo chief's blanket as a focal point. An antique chair is a companion piece to a Spanish Colonial chest. TOP: Santa Fe bows to Hollywood in the fluid lines and state-of-the-art technology of the screening room, by Jeff Cooper Architects, AIA.







TOP: Filled with windows and wood, and overlooking a courtyard, the professionally equipped kitchen is frequently used by visiting chefs. ABOVE: Adobe walls, wood ceiling and rag-rug-covered floor give this conference room a residential resonance. The 18th-century oak chest conceals electronic equipment raised by a pneumatic lift. Chair fabric by Lee Jofa. RIGHT: Near the entrance to the vegetable gardens are covered stalls for bicycles. The landscaping, designed by Phil Shipley, helps to fulfill Steven Spielberg's objective: to provide "areas for creature comforts and spaces of environmental beauty."







# History Meets Hostelry in Eire

## *Castle Dromoland's Royal Treatment*

INTERIOR DESIGN BY CARLETON VARNEY OF DOROTHY DRAPER & CO.

TEXT BY BRIAN DE BREFFNY
PHOTOGRAPHY BY DERRY MOORE

THAT THE WELL-KNOWN New York–based designer Carleton Varney should say he feels he grew up in Ireland—at Dromoland Castle in County Clare—is hardly surprising. His Irish life began one day twenty-two years ago in the New York offices of Dorothy Draper & Company. Mr. Varney, now president of the company, was just beginning his career there when an unknown and unassuming man came in and asked whether the firm decorated hotels. In fact, hotel design was a Dorothy Draper specialty, their most prestigious achievement to date being the Greenbrier at White Sulphur Springs, West Virginia.

The mysterious prospective client explained that he was familiar with the firm's work at the Greenbrier, since it was near his home, and he believed they were the right people to transform "a little place in Ireland" into a resort hotel. The "little place" he had just purchased proved to be a massive, castellated baronial seat. The unassuming client turned out to be Bernard P. McDonough, an American industrialist of Irish ancestry.

Carleton Varney, impulsively following his intutition, accepted the proposal. Within hours of that first encounter, he flew down to Parkersburg, West Virginia, with Mr. McDonough; before retiring to bed that night he signed the contract to take on the design of the property, to be rechristened Castle Dromoland Hotel.

Bernard McDonough had bought the castle from Sir Donough Edward Foster O'Brien, the sixteenth baron of Inchiquin. Lord Inchiquin was also a lineal descendant of the famous Irish high king Brian Boru, who defeated the Danes at the battle of Clontarf in 1014.

Around 1736, Sir Edward O'Brien, the second baronet, having left the bleak family stronghold at Leamaneh, built a pleasant house on his ancestral lands at Dromoland, where he also laid out an elaborate formal garden. Part of this eighteenth-century garden survives, including a delightful gazebo and a Doric rotunda. In the walled garden is a finely sculpted seventeenth-century gateway brought from Leamaneh. It serves as a reminder of the clan's formidable ancestress, Red Mary, who had lived there. With the peremptory command, "We want no dead men here," she refused to admit the corpse of her husband, Conor O'Brien, slain in battle. Subsequently, to preserve the family property, she married an English officer, but when he

OPPOSITE: A regal remembrance of things past, Castle Dromoland Hotel is also a thriving testament to the needs of the present. The ancestral home of the O'Brien family, the imposing Gothic Revival main building dates from the early 19th century. TOP LEFT: A view of Dromoland Lake from one of the castle's four crenellated turrets, which rise more than eighty feet. ABOVE LEFT: Designer Carleton Varney was charged with the herculean task of transforming the baronial residence into a hotel in just a matter of months.









low. The [illegible] reserved the Keightley Room, is dominated by a portrait of a member of [illegible] next to the O'Briens through marriage. Next to the mantel is a [illegible] by Canadian artist Peter Ellenshaw, from the collection of the hotel's owner. Be[illegible] Paying tribute to its past [illegible] the castle's library, the present bar/lounge is lined with [illegible]. Further accentuating the clubby, cozy spirit are leather chairs of Mr. Vatsek's [illegible] design, was copied for the bar front to reinforce the room's Neo Gothic [illegible]. Both the mantel and the mirror above it are original to the castle [illegible]. The [illegible] room is lightened by large windows enveloped in sheer silk Austrian [illegible]. The draperies and wallcovering are from Carleton V.







made a disparaging remark about her late husband, she pitched him out of an upper window.

In the early nineteenth century, Sir Edward's grandson, another Edward, desirous of building a much grander mansion, demolished the previous Georgian house and employed as architects the brothers James and George Richard Pain. The Pains, who had trained under the great English architect John Nash, had been sent to Ireland to assist on one of his Irish commissions; they remained and set up a lucrative practice. For Dromoland they submitted two alternative plans: a Neo-Classical mansion and a sham castle, the latter dominated by heavily battlemented and machicolated towers. Sir Edward chose the second style, then at the height of fashion, when kind hearts were valued well below coronets and an imposing crenellated pile served as a symbol of power, wealth and ancient lineage.

One desolate winter morning, soon after his meeting with Mr. McDonough, Carleton Varney arrived in Ireland and was driven from Shannon Airport to nearby Dromoland Castle. The trees in the rolling parkland were bare of leaves, and Mr. Varney admits to experiencing a fleeting moment of apprehension when he first glimpsed the daunting pile. He recalled his contract to tranform the castle's interior into a luxurious hotel—all within six months, to be ready for President John F. Kennedy's visit to Ireland in the summer of 1963.

Added to the problems of working in a foreign country on such a tight schedule was the fact that the former owner, Lord Inchiquin, and his family were still in residence. Their imminent departure from their ancestral home, and the auction of much of its contents, inevitably cast a pall. Carleton Varney was determined that in his design for the hotel, he would banish any lingering sadness and create an atmosphere of warmth and cheerful welcome—a rich, colorful interior in contrast to the somewhat forbidding exterior.

Amazingly, in the few months allotted to him, the designer discovered the whereabouts of excellent Irish craftsmen: a cabinetmaker to fabricate dining room chairs to his design and specifications; painters, gilders, upholsterers, plumbers, electricians. To ensure that the carpet in the drawing room was woven in exactly the shade he wanted, Mr. Varney brought blades of grass to the carpetmakers. Indeed, his transformation of Dromoland Castle heralded a new era in Irish hotel design.

One of Carleton Varney's axioms is that when guests

*continued on page 267*

A gateway is a reminder of Red Mary, who pitched her spouse out a window when he criticized her late husband.

TOP LEFT: Portraits of the O'Briens—who are direct descendants of the Irish high king Brian Boru—dignify the main hallway. The room's color scheme recalls the green of Ireland's lush landscape as well as the country's emblem, the shamrock. ABOVE LEFT: Mr. Varney's command of pattern is given full play in one of the hotel's sixty-seven guest rooms. The floral-patterned fabric is from Carleton V. OPPOSITE: Outdoors, an air of informality infuses the walled garden, atumble with free-spirited flowers and blooming heather.





# Architecture: Robert A. M. Stern

TEXT BY HUGH NEWELL JACOBSEN PHOTOGRAPHY BY PETER AARON

Revitalizing the prototypical Shingle Style, Robert A. M. Stern designed a broad-gabled house that responds to its vast setting on Martha's Vineyard. OPPOSITE: Culminating a winding drive, the entrance façade features "the projection of a smaller gabled wing that implies an entrance court while making the scale more intimate," the architect says. ABOVE: At the entrance, textured shingles and a lighted circular window project a sense of warmth and welcome.





THE ECHO OF ALL SUMMERS resounds in this house by Robert A. M. Stern on Martha's Vineyard. The spaces within seem to contain the sounds of bare feet on polished floors, distant laughter, showers running, and the all-American bang of the screen door.

From the front entrance, across the long winding drive from the country road, the house reveals itself in a manner at once disarming and elegant. The polite allusions to Shingle Style architecture of a century ago evoke a feeling of total unpretentiousness and an odd sense of correctness. The weathered shingle house is the common denominator of the architecture of this beautiful island, and the historicism of its design is the vocabulary of New York City architect Robert A. M. Stern.

The Shingle Style, popular in the 1880s, was at its best when exercised by one of America's greatest architects, Stanford White, with McKim, Mead & White. The style made a dramatic leap into simplicity, reducing crenellated, turreted, and often fussy Victorian houses into simple abstractions. Mr. Stern's design is most certainly an offspring of Stanford White's masterpiece of the Shingle Style, the William Low house, built in Bristol, Rhode Island in 1887. Although the Low house was destroyed by a later owner, its important presence has influenced the design of many houses. Where Stanford White's Shingle Style was an abstraction, Robert Stern's Shingle Style is not so much an abstraction as an affectionate and knowledgeable continuation of the style.

Overlooking an expansive lawn, a meadow, and a golf course that nearly reaches to the Atlantic beyond, the house has very little to establish a relationship with the site other than its scale. The memory overlay of the large gabled form of the Low house seems to be at one with this house and the broad sweep of the land extending to the sea.

With the generous design of the windows, roof overhang, window seats, porches and verandas, the house seems larger than it actually is. The architectural vocabulary used to imply scale is stated with a simple grace in the crisp white trim of the exterior. The horizontal lines give a sweep to the form while establishing, by their historicism, the special warmth of a nineteenth-century cottage. This linear molding continues inside, up the truly splendid stair, unifying the private spaces above.

The quality of light ranges from flattering to dazzling. On the rear façade, the large windows, with their small-paned upper halves, reduce the scale and break up the light into many patterns against the interior surfaces. The clear glazing of the lower halves permits unobstructed and stimulating views across the long stretch of land that meets the sea.

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DAVID FRANGIE

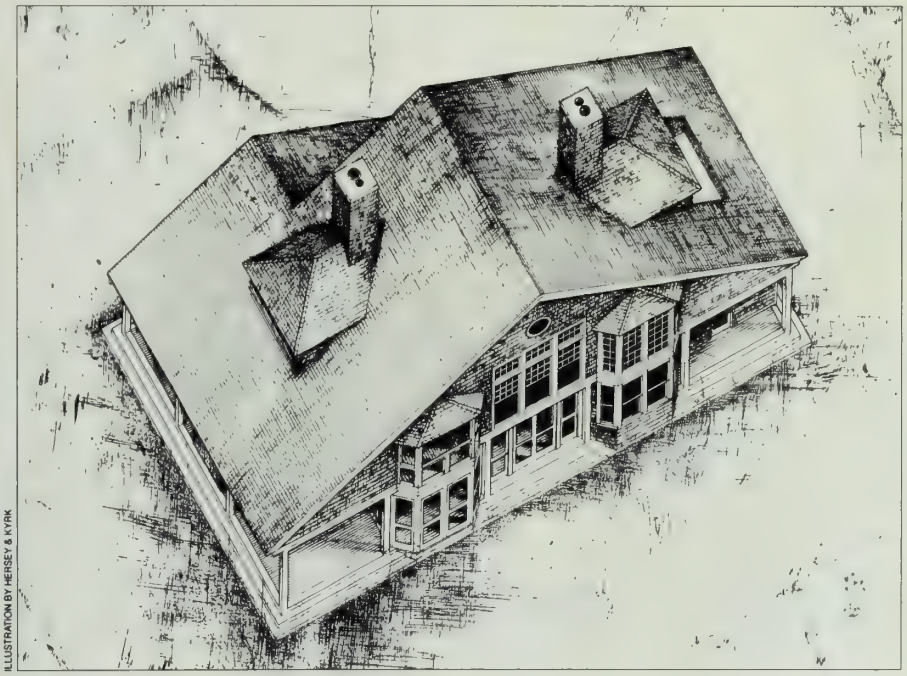


ILLUSTRATION BY HERSEY & KYRK

OPPOSITE: Sweeping views extending to the Atlantic shore are visible from the rear open porch and the screened porch, where wicker chairs and a low table from Country-Floors recall the traditional furnishings of a Shingle Style house. ABOVE LEFT: Architect Robert Stern comments, "Our design uses an archetypal gable, looking back to McKim, Mead & White's Low house and Grosvenor Atterbury's Swayne house in Shinnecock Hills." Roger H. Seifter was associate-in-charge. ABOVE RIGHT: The axonometric emphasizes the gable roof and the symmetry of matching chimneys and dormers.



ABOVE: Airy and sunlit, the main entrance hall and stairway feature railing with a grid pattern that mirrors that of the mullioned windows. Carpeting from Stark. OPPOSITE: Adding to the expansive feeling of the double-height family room are numerous doors and windows connecting adjoining spaces—at left, the screened porch; above, an upstairs bedroom and dressing room. In contrast, the wicker furniture, Craftsman-style rocking chair, with fabric from Clarence House, and fireplace with Country Floors tile inject coziness and focus the space. Banquette fabric from Brunschwig & Fils.







OPPOSITE: The unique corner bay window of an upstairs study projects into the living room; the small, double-hung windows of the master bedroom dressing room line an upper wall. Mr. Stern, who repeats the grid pattern in the frame of the sofas and in molding flanking the fireplace, designed the interiors throughout, with consultant Ronne Fisher. ABOVE: A bull's-eye window crowns a wall of windows in the master bedroom. Carpet from Stark. FOLLOWING PAGES: Multiple mullioned windows and twin projecting bays enrich the south, rear façade. Robert Stern sums up the character of the Shingle Style gable roof: "The clarity of the gable form lends a big scale, which is enhanced here by the silhouette of the chimneys and dormers."



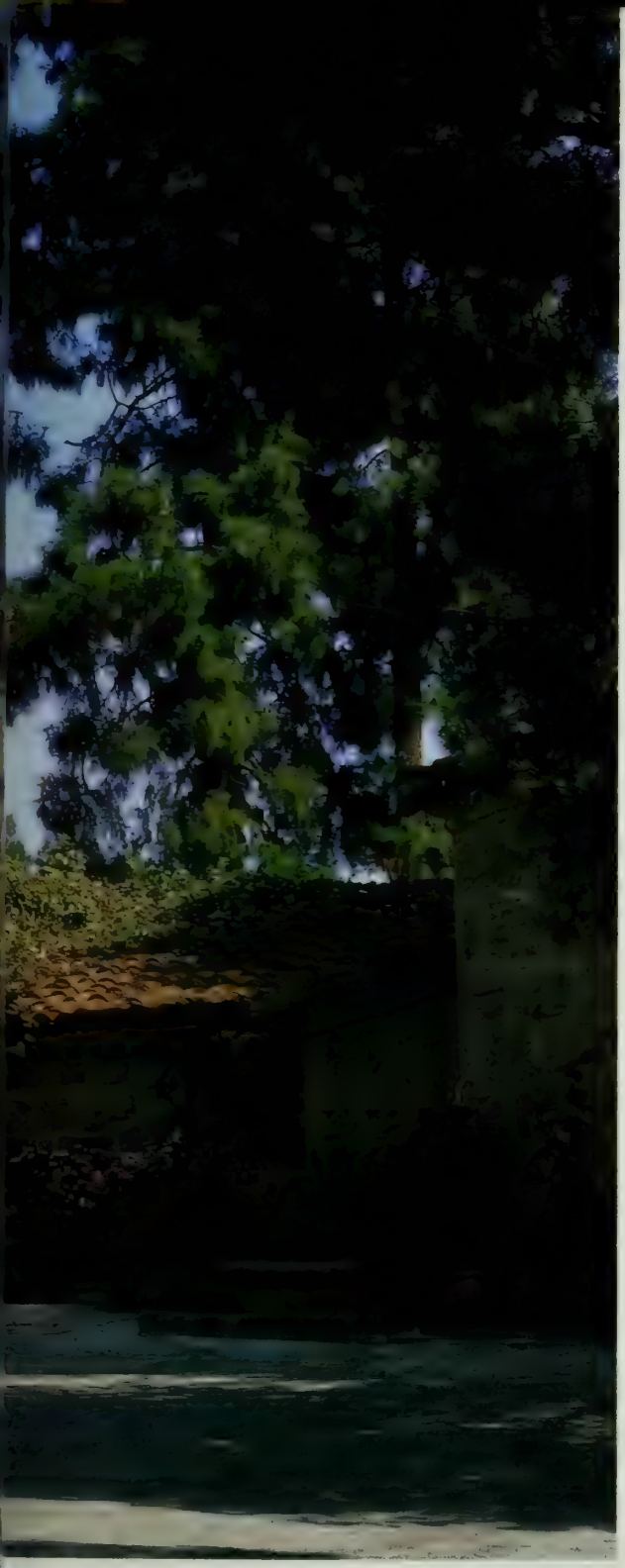




ARCHITECTURAL DIGEST VISITS:

# Zubin and Nancy Mehta

TEXT BY PRINCE [illegible]
PHOTOGRAPHY BY [illegible]



THERE CAN BE NO DOUBT that Zubin and Nancy Mehta are an accomplished intercontinental couple. Mr. Mehta's position as music director of the New York and Israel Philharmonic orchestras entails lengthy stays in each orchestra's home city. Other conducting obligations take the Mehtas all over the world: Vienna, Florence, London, Berlin, Paris, Salzburg, various cities in the United States, Latin America and elsewhere. They maintain residences in New York, London and Florence, making other arrangements in other places. Often, hotels are their haunts. At this rate of incessant movement, it might seem that the Mehtas feel most at home on a jet. But not far from Los Angeles stands a well-hidden and well-protected stone manor, in a jewellike setting of greenery and flowers.

"This is our home, more than any other," asserts Nancy Mehta. "We long to come here each weekend. Our hearts are here. My name for this place, though Zubin teases me about it, is 'Caravanserai,' which in the Middle East is a place of refuge for weary travelers. That is why we dote so on this house, its contents, its gardens. Elsewhere, we have so little privacy, so little seclusion. I know it sounds overly romantic, but when we're here we think we are in a dream, surrounded by the trees and the butterflies."

Zubin Mehta adds, "When we bought this house in 1974, I was hard at work in Los Angeles. We took a gamble in buying a home so far removed from the heart of the city—it meant I often had to travel a hundred miles a day. But I chose to do that for the sake of our tranquillity. Here we are surrounded only by nature."

The choice of the house was dictated by precise criteria,



DAVID ZANZINGER

RIGHT: Though their stay may amount to no more than a day squeezed in between flights, Zubin and Nancy Mehta, with Russian wolfhound Taras, frequently dart back to their Los Angeles home—a refuge from the demands of international engagements and constant travel. ABOVE: Perched on a pinnacle and unknown to any city map, the Mediterranean-style manor, with its ocean view and promise of privacy, first enchanted the conductor and his wife eleven years ago. Today, "we still have an almost spiritual relationship to this home," says Mrs. Mehta.



ABOVE: During their treks round the globe, the Mehtas keep an eye out for hidden treasures, searching for new finds at local shops, antiques shows and auctions. "Wherever we go, I always have the dimensions of our rooms with me, along with a tape measure," says Mrs. Mehta. The 18th-century carved wooden door to the entrance hall was plucked from an Italian shop after a quick check found it to fit their doorway exactly. Discovered on a trip to Mr. Mehta's homeland, the painted wooden bull's head "illustrates the Indian custom of honoring the animals once a year, adorning them with flowers and freeing them from labor," she explains. OPPOSITE: When entertaining, the Mehtas enjoy the limited space of their living room, which affords "intimate, rather than endless, circles of conversation." Bare stone walls and touches of wrought iron add to the "air of rustic informality we love." Roman torso dates from the 1st century B.C.





which Nancy Mehta spells out: "We each had our priorities. Mine was extreme privacy—not to see another soul or dwelling. Zubin wanted to see the ocean. As you can imagine, it was difficult to find just what we wanted. We searched for a long time."

The exterior of the house is not unreminiscent of a Provençal manor. "That's not surprising," says Mrs. Mehta. "The house was built by an alarm-clock magnate for his French wife. She missed France terribly and wanted to return. He built this house to remind her of her native land, so that she would have no need to go back. And she never did go back; she never again felt it necessary. He even went so far as to plant these particular conifers, which are very rare in this region, to evoke the beautiful pine groves of the Côte d'Azur."

In describing the interior, Mr. Mehta says, "Part of it is formal, and the dining room is even austere." This is not surprising, for the size and layout of the rooms on the ground floor evoke a sense of grandeur. In addition, the Mehtas have a preference for seventeenth-century furniture, superb and imposing palace-style pieces. "Upstairs, it's a bit more Californian," notes the conductor, referring to the more intimate and colorful second floor.

To arrange their home, "Nancy did everything," Mr. Mehta insists. To which she adds, "Some of the color choices, like the pink and green of the bedroom, were more reflective of our tastes and desires at the time than they are now. Both have changed since." Far from being static, this home is a lively, ever-changing place, and the variety and quality of the objects displayed clearly reflect evolving, very personal tastes.

"Rather than collectors," Mr. Mehta specifies, "we are ferrets, of a sort. Wherever we go, we seek out the antiques shops and auction houses to poke through and ferret out the treasures." Obviously, the Mehtas are accomplished in the art of finding hidden treasures, often straying beyond the well-trodden paths that lead to the doors of the most famous dealers. "This great wrought-iron gate was lying





ABOVE: The spirit of harmony that bonds the Mehtas is reflected in their dining room, a consonant blend of their tastes: his, a Giacomo anzù sculpture by the windows, and hers, the antique Italian chairs. IT: Togetherness was the goal when Mrs. Mehta designed a breakfast n banquette with seats "soft enough so my husband wouldn't get up and run away." Now, while she prepares meals, he studies music—"he's a captive audience and I don't cook alone anymore!"

in a corner at an ironmonger's in Vienna," Mrs. Mehta recounts. "For years I wanted it, but it was not for sale. Then, one day, my patience was rewarded. And the reliquary, we found in a small, musty curio shop in Florence. I discovered the carved wood door in Milan—and through sheer good luck, it fit our front doorway perfectly." Most of their finds were made in Italy, where professional obligations often take Mr. Mehta. Each object brings back memories of a trip, a holiday, or simply the pleasures of discovery. Mrs. Mehta points out with pride the eighteenth-century French tapestry hanging in the living room. It was one of her husband's wedding gifts to her.

The Mehtas spend a lot of time outdoors, in their garden. The lady of the manor does not hide the fact that she has a green thumb: "In New York, our garden is small enough for me to plant everything on my own. Here I have a gardener to help me. When Steve McQueen lived in this house he used to keep his motorcycles and his horses there. I transformed part of the adjoining corral into a vegetable garden, and planted artichokes, potatoes and Bermuda onions. Once, we brought the harvest back to New York and it lasted us a month."

Mrs. Mehta's beloved garden, bursting with flowers, and nearby the scintillating ocean so dear to her husband, emanate serenity—the same serenity that unites the diverse elements of their house. And this quality typifies the Mehtas. While leading incredibly active lives, they always manage to maintain their smiling calm, their warmth, their welcome to all, as if they had time to spare, as if nothing were ever too much of a bother. The secret of this happy disposition is to be found in certain values they share, and in the unquestionable harmony that exists between them. And as a house is a mirror of its inhabitants, so this harmony is reflected in their favorite sanctuary.□





LEFT: An attraction to its "somewhat Oriental look" led Nancy Mehta to select Brunschwig & Fils fabric for bed draperies. Bedcover by Manuel Canovas. ABOVE: On the terrace, Zubin Mehta can be found reading, lunching, or simply enjoying the natural setting, which is for him "a catharsis—and also a catalyst," says his wife. Wicker Works chairs are covered in fabric by Clarence House.

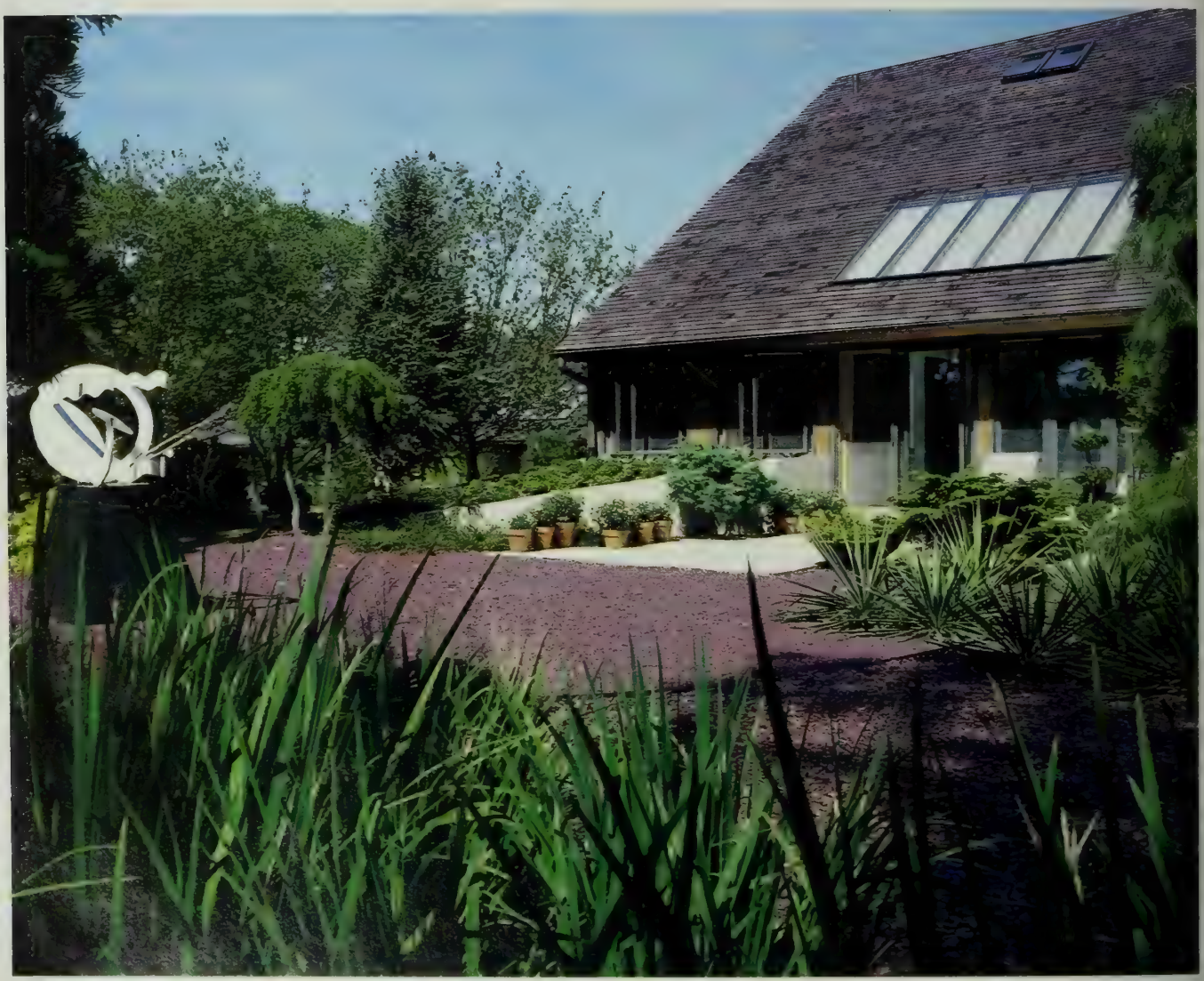


"My name for this place is
'Caravanserai,' which in the Middle
East is a place of refuge for weary travelers."

# White Light

## *Soaring Spaces in East Hampton*

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
TEXT BY C. J. PHILLIPS
PHOTOGRAPHY BY PETER VITALE



ABOVE: Away from the demands of his design firm in Manhattan, Michael de Santis finds his shingled townhouse on Long Island the perfect antidote to a hectic schedule. A sculpture by Hans Van De Bovenkamp is displayed in the garden. OPPOSITE: A ...ak of skylights and windows bathes the living room in a tranquil glow. Subdued color—for the walls, furnishings, fabrics, rugs ...nd floor—allows the artworks collected by the designer to stand without competition. Against a far wall is a painting by Philippe Auge and, above it, an acrylic sculpture by Sydney Butchkes. On left wall is a painting by Michael Haykin.



OBSERVERS MIGHT CALL Michael de Santis a man in perpetual motion. Whether supervising the operations of a busy New York office or personally attending to his far-flung clientele, the seemingly indefatigable designer seldom slows his bustling pace. But when at last the time does come to briefly exchange the clamor of Manhattan for a taste of country air, he now has a retreat waiting for him: his home at Dune Alpin Farms in East Hampton.

The silos and stables that still ornament the grounds of the townhouse complex serve as a reminder that for over a hundred years Dune Alpin Farms was a working dairy farm, as well as the occasional home of the Hampton Classic Horse Show. Mr. de Santis's low, wood-shingled house, set within the 132-acre estate, is surrounded by a screen of evergreens, which the designer added to heighten the sense of seclusion.

The house itself required relatively few structural renovations. Unlike the snug dimensions of the urban apartments he often decorates, his new home is generously proportioned, with high ceilings and vast stretches of luminous wall space. It was precisely these qualities—and the possibility of fashioning a showcase for his larger artworks—that initially attracted Mr. de Santis to the house. "I liked the architecture of the place right away," he says, "and I decided it should be kept light and airy—like a gallery."

To those familiar only with his urban designs, it may come as a surprise that here Mr. de Santis downplayed the gleaming mirrored surfaces and sleek detailing for which he is so well known. "You have to remember that this isn't Manhattan, and what would have been right for Manhattan wasn't called for here," he points out. To add brass or stainless steel to an upstairs landing, for example—where an arboreal tapestry now hangs behind a chaise longue—"would only have detracted from the artwork. And the artwork is what this house was primarily designed for."

With this intention firmly in mind, Michael de Santis decided against the use of fabric wallcoverings, preferring instead the sparer look of uncovered walls painted in neutral colors. Naturally finished woods provide harmonious secondary accents. And ample windows admit streams of sunlight, while the living room skylights, covered during the daytime with white shades, suffuse the



HARRY BENSON

ABOVE: "The house had the interior space I was seeking, with a minimum of extraneous architectural detail," says Mr. de Santis. OPPOSITE: The designer was immediately attracted by the living room's expansive proportions, the ideal setting for his larger artworks. In the upper reaches of the space: Juan Sanchez's *Illusionist Abstraction*, and a sculpture by William Smith, *When the Eagle Lands on the Moon*, suspended above the second-floor landing. Horizontal painting is by Larry St. John. A flat porcelain sculpture, foreground, and two sinuous vases by Marek Cecula are displayed on tables. Ashtrays are from Baccarat.





interior with a gentle, even radiance.

The point of this subtle décor, of course, is to allow the vibrant colors and pulsating forms of the art to emerge, by way of contrast, with unimpeded force. A number of the designer's pieces are gifts of the artists themselves, and most represent his enduring interest in the work of younger painters and sculptors.

Mr. de Santis avidly seeks out galleries wherever business takes him. At a gallery in nearby Southampton, for instance, he chanced upon a remarkably dynamic wood sculpture that prompted an immediate and enthusiastic purchase. Long before selecting the furniture for his new home, he envisioned the sculpture airborne, above the house's second-floor landing. Today it dramatically occupies just that space.

Equally arresting is the sculpture Mr. de Santis has chosen to animate the exterior of his home. When daylight ebbs, outdoor lights illuminate a striking neoconstructivist sculpture off the rear patio. From the comfort of his living room, the designer can savor both the dramatic lines of the piece and, when skylight shades are pulled, the splendors of the starlit sky. At Dune Alpin Farms, Michael de Santis has achieved a thoughtful balance between civilized repose and stimulating visual delights.□



OPPOSITE: Natural wood, used for moldings and the sparely designed chairs, enlivens the monochromatic palette in the dining room. Two paintings by Dominick Cantasano are emphasized by the repeated shape of the windows. The large painting is by François Arnal. Baccarat stemware and slim candlesticks from Tiffany's shimmer on the lacquered table. ABOVE: A super-realist painting by Richard Mizdal sets the restful tone of the master bedroom. The curvilinear sculpture by Masatoya Kishi is from Ambience. Carpeting by Stark.



# Andalusian Accent

## *The Congenial Grandeur of a Spanish Country House*

INTERIOR DESIGN BY JAIME PARLADÉ
ARCHITECTURE BY CÉSAR LEYVA
TEXT BY G. Y. DRYANSKY
PHOTOGRAPHY BY DERRY MOORE













THE KING WAS coming, and Conchita de March was getting her Andalusian-style country house ready for his arrival the next day. What has to be done to prepare a house to receive a king? With this house, and this king, very little, it seemed. Servants were carrying armfuls of flowers and testing the drafts of fireplaces. Jaime Parladé, the interior designer, was in jeans, replacing contemporary pictures with eighteenth-century lithographs in the bedroom where Juan Carlos I would sleep.

The lithographs were cozier, the designer decided, and helicoptering down to shoot partridge at the country estate of Carlos March Delgado and his wife, Conchita, corresponds to the cozy side of the king's life. Indeed, cozy grandeur applies to the house at Altarejos as well as to the estate's frequent royal guest. "This place," Jaime Parladé says, "blends the glorious and the ordinary."

A helicopter isn't needed to perceive the majestic scale of the March manor, located on a slope dominating their land, which straddles two provinces. The new house, with its big gates and its chapel, sits like a castle that has been there for centuries. To the south, it looks toward the Sierra Morena and the red, undulant Andalusian countryside. Northward and westward stretches the Extremadura, an austere expanse of land, violet under a slash of azure horizon.

In both design and spirit, the house is definitely Andalusian. Carlos March, the thirty-six-year-old president of Banca March, is the grandson of a brilliant, wily Mallorcan financier, the late Juan March. But Conchita de March's family has deep roots in Andalusia, and both Jaime Parladé and the house's architect, César Leyva, are Andalusian as well.

Conchita de March notes that the Andalusians, with their soft, southern speech and their romantic Moorish legacy, pass for a languorous people in Spain. If the Castilian is the epitome of everything formal and cold, the Andalusian is known for being relaxed. His grandeur is debonair.

Architect Leyva designed a house with intimate patios and a comfortably scaled upstairs living room. Jaime Parladé and the Marches

OPENING PAGES: The Spanish country home of Carlos March and his wife, Conchita, was built by architect César Leyva in a traditional Andalusian style. The gardens were designed by Jerry Huggan. PRECEDING PAGES: To complement the architecture, designer Jaime Parladé created an appealing, informal décor, with a decidedly English flavor in the salon. At right are two small paintings by Francesco Guardi. On the sofas, linen from Sanderson. LEFT: Jaime Parladé and Señora de March spent days assembling the 18th-century tiles in the dining room. The moldings, overdoor and chimneypiece were designed by Edward Gilbert. ABOVE: In a guest room, a figured toile de Jouy covers the bed, chairs and windows, while an American patchwork coverlet adds contrasting geometry.



agreed that the interior design should be equally Andalusian in spirit, which required a bit of "playing down," as the designer puts it.

To help this sense of informality along, Señora de March brought in some English furniture she'd inherited. "There's an important tie between Andalusia and England," she points out. "All the sherry makers have English roots. And you find a lot of English furniture in the area."

Jaime Parladé could not have felt more at home with Conchita de March's inherited things. His wife is English, and he grew up close to the English colony in Tangier. "For me," he emphasizes, "the English have *the* taste for country living. I love the way they throw things together for comfort—to live with, not to impress guests who may or may not arrive."

Consequently, nothing at Altarejos is meant for display. The Juan Gris, Pissarro and Soutine paintings are hung inconspicuously on both sides of the doorway in the salon, whose marble floor is rendered a little humbler with strips of brick. A huge Francis Bacon triptych is tucked away in the intimate library, which has a table made by a local carpenter and a big, handsome sofa that is without pedigree but remarkably comfortable.

In the salon, Señora de March's eighteenth-century English pieces cohabit with red-lacquered corner cupboards by a local cabinetmaker. Here, as well, mingle chintz, velvet, Bessarabian fabric and Portuguese rugs. Nothing in these unfussy combinations would make a French visitor cry *"Génial!"* (startlingly ingenious). The English "congenial" fits better.

The dining room's tile floor is from a great house in Murcia. The grandeur of its pattern is undercut by a touch of irreverence: Since there was no room for it all on the floor, two sections became panels on a wall.

The octagonal, two-story room at the heart of the house epitomizes the overall feeling. A Napoleon III chandelier illuminates a Frans Snyders painting of a stag set upon by hounds. Both the painting and the chandelier are museum-quality. There are also forty rustic ceramic bowls, mounted like coats of arms on the walls.

A French visitor might at last snap his fingers here and say, "Now that's *panache!*" The Andalusian would likely shrug and find the effect of played-down grandeur quite normal—and the king of Spain himself would no doubt agree. □

ABOVE: Four pavilions—for dining, relaxing, cooking and [illegible] the pool terrace. The graceful arches and [illegible] continue the traditional style of the house [illegible]. An arch in a simply furnished pavilion frames a towering tree and a view of the ilex-forested hillside beyond



# Art: Added Dimensions

## *A Fusion of Painting and Object in Assemblage*

TEXT BY HENRY GELDZAHLER

HISTORICALLY, when we use the word "painting," we are really talking about two very different activities and intentions. On the one hand, painting can mean embellishing a surface. On the other hand, the term can describe the act of picturing or scene-making, looking *through* a framed aperture *at* a depiction of a landscape, still life, person or interior. It is through this window that Western painting had been looking until the first decade of this century. Now, years later, these two different definitions of painting have curiously begun to merge.

In fifteenth-century Flanders, once painters admitted their intention to create an illusion of deep space—the third dimension—a new and subtler ambition was born: to create an illusion in the opposite direction, to have the painting come *toward* the viewer. It was through a literal window that such a scene was often pictured. Most typically, it consisted of a Madonna and Child, with familiar architectural details in front—a windowsill on which the subjects lean, partially open shutters—and a landscape or interior unfolding behind them. In the blink of an eye we see near, middle and far distances, all in sharp focus. In looking at a van Eyck or a Memling we see more clearly than we do in daily life, and therein lies the pleasure.

In the art of our century, collage—gluing pieces of paper or other materials to a [illegible] became a frequently use[illegible] semblage, a sl[illegible] ment, the third [illegible] play, either throu[illegible] to the flat surface[illegible]



ABOVE: *Painting with Cloth and Rope*, Antoni Tàpies, 1975. Mixed media on plywood; 71" x 63¾". City streets inspire Tàpies to invent contrasting textural modes. Here, found objects drape a roughly painted and plastered surface. David Anderson Gallery, New York.

OPPOSITE: *Magician II*, Robert Rauschenberg, 1961. Mixed media, 83" x 77½". A deflating tire and an escaping wire heighten the impact of this "combine painting." Leo Castelli Gallery, New York.


OUR COUNTRY



ABOVE: *Baby Steps from the Cave, Bev*, William Wiley, 1983. Acrylic, charcoal and pastel on canvas with mixed media; 103″ x 188″. Familiar symbols of music and art converge with abstract drawings and wood cutouts on Wiley's canvas, the first work of a ten-part series. L.A. Louver, Venice, California.

OPPOSITE: *Señorita*, Bruce Conner, 1962. Mixed media on wood; 34″ x 21″. Conner strives for the bizarre through a style of Funk Art that manipulates an outrageous assortment of textures and bright colors. Layers of paper and a hank of hair enhance this esoteric assemblage. James Corcoran Gallery, Los Angeles.

relief, or in creating freestanding sculpture of found objects.

We may well ask, Why so much complication? To the artist it is not complication, but *play*, which is one of the most basic of human needs. In Johan Huizinga's *Homo Ludens*, art history is seen in terms of game theory. The rare genius in art can change the rules for everyone, thereby reinventing the very game. Picasso was such a figure. Early in our century, taking clues from African art, Cézanne and Braque, Picasso unshackled [illegible]. Out of Cubism, which [illegible] as the disarticulation and restructuring of the world, came new possibilities for each generation of artists to play with. And the new game, now eighty years old, is still not exhausted.

The very principle of collage owes its invention to the experiments Braque and Picasso made in their Cubist work, ripping reality into its components and refitting them with care and delicacy. Braque's father was a highly skilled house painter, and he taught his son all the tricks of marbleizing and creating *faux* surfaces. Picasso quickly learned the techniques, and in a "conversation" that went on for a decade in their work, Braque and Picasso quoted one another in paintings that have a strong element of play.

Another rule changer was Marcel Duchamp. Having taken Cubism as far as he could in his *Nude Descending a Staircase No. 2*, he entered a porcelain urinal in an invitational exhibition, under the *nom de jeu* R. Mutt. It was a simple declaration whose consequences reintroduced the real world into art. Duchamp called this new art form the "ready-made"; its startling premise was that an object is art if the artist, who had now become

Once painters created an illusion of deep space, a subtler ambition was born: to create an illusion in the opposite direction.

a law unto himself, says it is art. A distance was thus opened between the artist and his public. Like Cubism, Duchamp's gesture helped to hone the new game we are still playing.

What, then, happened to the window of Western art, through which we had been trained to look? It was unceremoniously slammed shut! No more vistas! The eye was now made to stop at the picture plane, the surface of the painting or collage.

The depth of field that was lost soon flipped itself in the opposite direction, toward us. It is through collage works by Kurt Schwitters, Joan Miró and Robert Rauschenberg, to pick three pacesetters in our century, that we can trace the progress of the picture surface, first subtly, then aggressively, into the third dimension. Pieces of wood, thick rope and even entire ladders entered the vocabulary of Dadaist, Surrealist and abstract artists. In the shallow picture space of Flemish painting, the sitter appears to lean toward us on the sill of the window; in modernist painting, three-dimensional elements sit firmly and often whimsically *on* the surface of the work. Looking in desperation at such unconventional paintings, museum cataloguers began to call them "mixed media."

Another turn that painting has taken is manifested in Frank Stella's literal-minded constructions, which have progressively invaded the viewer's space over the past decade—paintings that flirt unashamedly with the designation "sculpture," or, more precisely, "wall relief."

Whether of the Renaissance or the modern period, artists have continued to discover three-d[illegible] systems and then to explo[illegible] in a compelling campaign to [illegible] us as well as distract us.□



ABOVE: *The Nipple-Picture*, Kurt Schwitters, 1946. Mixed media on paper; 9½" x 7¾". This late work by the Hanover Dada artist, known as the grand master of assemblage, subtly introduces the third dimension with a small piece of a rubber mat and fragments of colored paper. Marlborough Fine Art Ltd., London.

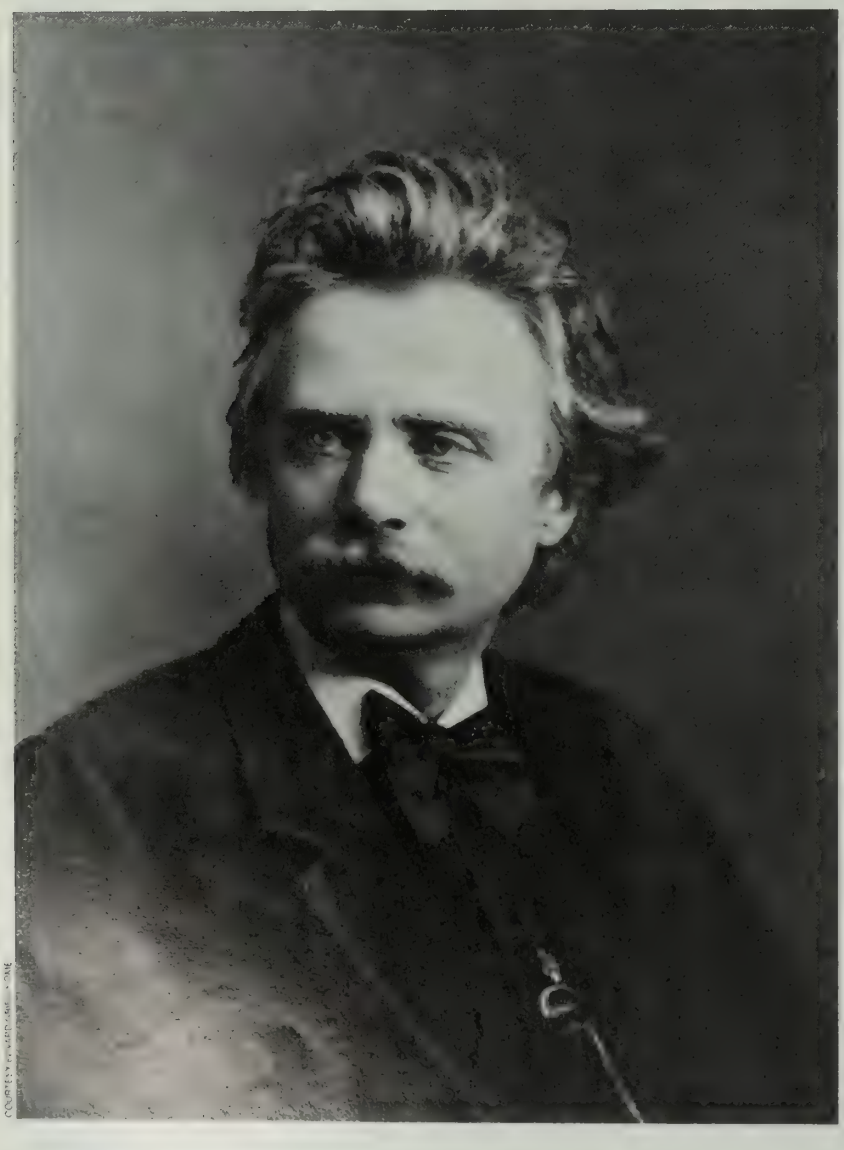
OPPOSITE: *Smiling and Walking on the Rue de Seine*, Jim Dine, 1973. Acrylic on canvas with fork, knife and spoons; 95¼" x 57½". A row of utensils against a painted surface is typical of much of Dine's work. Here the artist juxtaposes man-made objects with upside-down nature. Claude Bernard Gallery, Ltd., New York.



# Historic Houses: Edvard Grieg's Troldhaugen

*The Composer in Harmony with a Rugged Homeland*

TEXT BY ANTHONY BURGESS
PHOTOGRAPHY BY MARIE HOLSTEIN

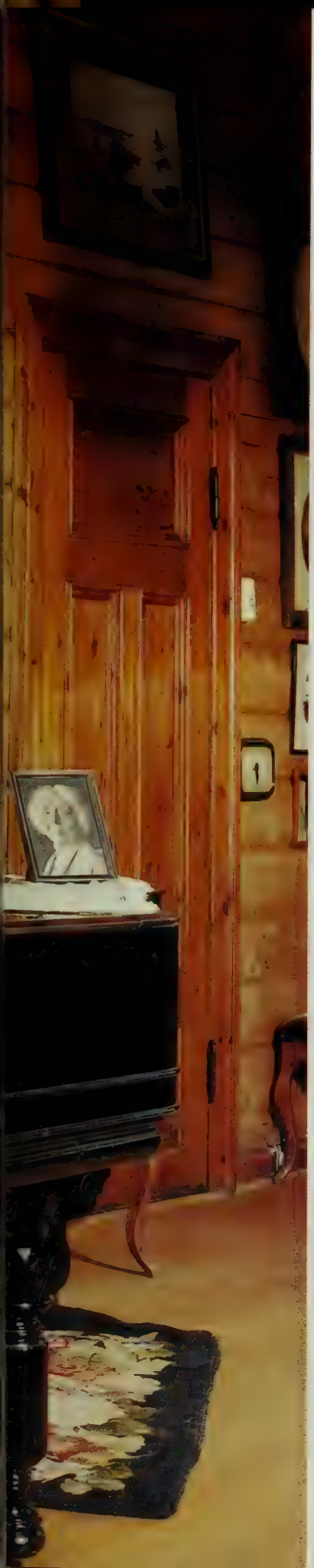


While Edvard Grieg's career as a composer took him to the great cities of [illegible], much of the tenderness and force of his music stemmed from his beloved Norway. By 1885, when he built Troldhaugen near his birthplace, his international fame was established, but his heart and his melodies turned to his own country. The house, with its mix of Norwegian and Victorian tastes, is also evocative of the [illegible] in Norway.











LEFT: The living room is rich in recollections of friendships and events of the composer's life. The piano was a silver wedding anniversary gift; Nina Grieg is shown at the age of eighty-nine in the photograph at far right. In the carved frame at left of the large Danish landscape, which commemorated Grieg's sixtieth birthday, is a picture of violinist Ole Bull. As passionate a patriot as Grieg, Bull was a motivating influence on the composer's career. ABOVE: A bust of Danish composer J. P. E. Hartmann presides over a decorous corner arrangement in the living room.

IS IT WORTHWHILE paying a visit to Bergen? It is cold, it seems cut off from the gentler amenities of civilization (wine, Mozart, open-air *trattorie*), it is set among the broken stones and furious fjords of the Norwegian Westland, where the year is split into one long day and one long night. It is, nevertheless, a center of culture, and if you think highly of Edvard Grieg, it is a place you have to visit.

Grieg was doubly a Northman, for his father, Alexander Grieg, British consul at Bergen, was a Scot, and his mother was pure Norse. The boy Edvard was brought up in Landås, which is two kilometers from Bergen, and though he lived the life of a cosmopolitan musician, it was to Bergen or its environs that he returned for the last twenty-two years of his life. He would have been better off in Rome or Naples, for his lungs were always weak, and the climate of the Westland did them no good, but Troldhaugen, built to his specifications, was a way of asserting that he was a Norwegian composer and that his inspiration was totally Norse.

It would have been easier for him to yield to the influence of Richard Wagner or Johannes Brahms, but in forming his mature style out of the melodic intervals of Norwegian folksong and the rough harmonies of local double-stopping fiddlers, he



ABOVE: Seen from the living room through striped and festooned draperies, the dining room glows golden in the warmth of pine walls and light from the windows overlooking the wooded hills. Flowers on the windowsills, a brigh[illegible] tablecloth, carved chair backs and elaborately turned table legs give the room the convivial Scandina[illegible] of Grieg's own peasant dances. OPPOSITE: A wall in the Memory Room displays drawings of the [illegible]rwegian artist Erik Werenskiold. At left are two sketches of Edvard and Nina Grieg with the [illegible] friend, Norwegian poet Bjørnstjerne Bjørnson. The framed poem, bottom row, was written to [illegible] Ibsen, for whose play *Peer Gynt* Grieg wrote the music; Ibsen is depicted in a drawing at right of poem. The photograph at lower right shows artist Erik Werenskiold painting Grieg's portrait, [illegible] of the finished painting appears directly above.







ABOVE LEFT AND RIGHT: In this peaceful, solitary setting overlooking Lake Nordås, in a small hut built near the house in 1891, Grieg found "infinite riches in a little room," a place where he could hear in his poet's heart new melodies, perhaps for his "Lyric Pieces," to which he continued to add over the next ten years. Here all was simplicity, with no distractions. Even today, the houses seen across the lake seem remote, unreal. OPPOSITE: From his desk, set squarely in the wide window of the hut, he could look out on the myriad greens of trees and ferns and masses of pink rhododendrons on the slope. On the desk are the tools of his talent: music manuscripts, a tuning fork, pencils and erasers.

brought something new to Western music. He was a northern romantic, but he looked ahead to the acerbities of modern music. Though most people know him for his *Peer Gynt* Suite and his piano concerto (easy, melodic stuff and highly memorable), professional musicians hear an advanced harmonic style to which Debussy and Ravel were far from deaf. It was Debussy who described Grieg's chords as "bonbons stuffed with snow." It is a bizarre but apposite image. Instead of getting the shock of ice without and a flood of warmth within, as in Grieg's own dwelling, you have in a Grieg harmony an impression of romantic comfort at once contradicted by a sense of [illegible].

The house he built is very much a house for a musician, but it is almost aggressively Scandi[illegible]. It is unashamedly nineteen[illegible] with its exterior fussiness. Ignor[illegible] material of its construction, and you could be looking at a Victorian Scottish manse, complete with untamed Nature looking in at the window like one of God's spies. But there is nothing religiose in it. Grieg was closer to Thor and Odin than to the rigors of northern Christianity. The house would be suitable for a Lutheran pastor with a large family, but it was built for a secular couple with no children except pieces of music christened *Folkevise* and *Klokkeklang*. Nina Grieg looked after the house. In the National Museum in Stockholm you can see Peter Severin Krøyer's portrait of the two of them—gray, walrus-mustached Edvard playing to her on the piano; Nina, dimpled and wide-eyed, looking ecstatic.

The house is of wood—birch, larch, pine—and the interior makes no attempt to disguise its origins in neatly carpentered nature with wallpaper or hangings. The walls, clean, golden and knotty, are a kind of analogue to Grieg's music. But the Victorian sensibility of his wife could not leave them bare. In the living room, for example, a huge northern landscape is flanked by sconces and bordered with photographs. The grand piano is not of Norwegian manufacture, but the piano stool is—reindeer leather and intricately carved wood. Only the room where Grieg composed his music is uncluttered. A violin and a music holder hang on the wall, but nothing else. A plain flat desk looks out of an uncurtained window at a prospect of foliage in summer (the season when Grieg went on his pianistic or conducting tours) or bare branches in winter. There is a cheap upright piano for trying out sonorities. No death mask of Beethoven looks down on the hard work of musical draftsmanship. Grieg is on





Set into the rugged cliffs near Lake Nordås, the tomb of Nina and Edvard Grieg evokes the strains of some of his own works—the somber "Ase's Death" and the dramatic "In the Hall of the Mountain King." It seems a singularly appropriate resting place for the composer, whose music was so intensely a part of the country he loved.

his own [illegible]

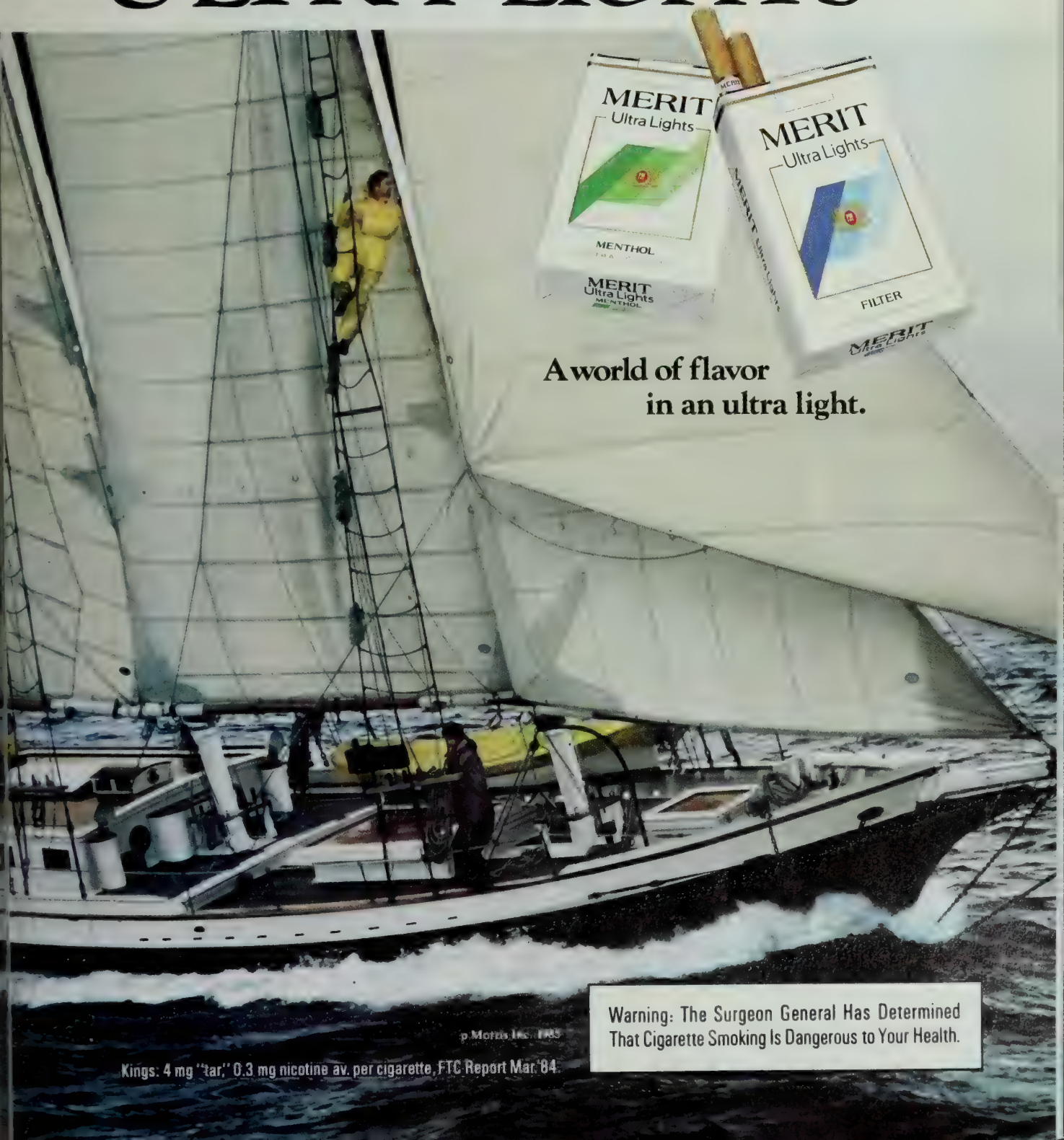
The dining room is different. Here, frowning [illegible] hangs aloof from the [illegible] and mitigates the Scandinavi[illegible]ed credenza with [illegible]delabra and chai[illegible]ny chairs. You ca[illegible] steaming up th[illegible] Nina left the serv[illegible]

ble while they digested in a parlor wholly Victorian—armchairs with tassels, a settee with a button back and little comfort, a doilied table with flowers of the season, the inevitable frowning family portraits looking down.

It is a solid house and an unpretentious one. You can imagine an Ibsen family in it, making ghastly discoveries about sexual morality in an atmosphere of claustrophobic clutter. You could not imagine Liszt or Wagner living in it (both liked their clutter, but on a more heroic scale, with exotic scenes and drapery). It is a house for decent bourgeois people. Friends could come in after dinner to chat about the state of the theater in Chris-

*continued on page 269*

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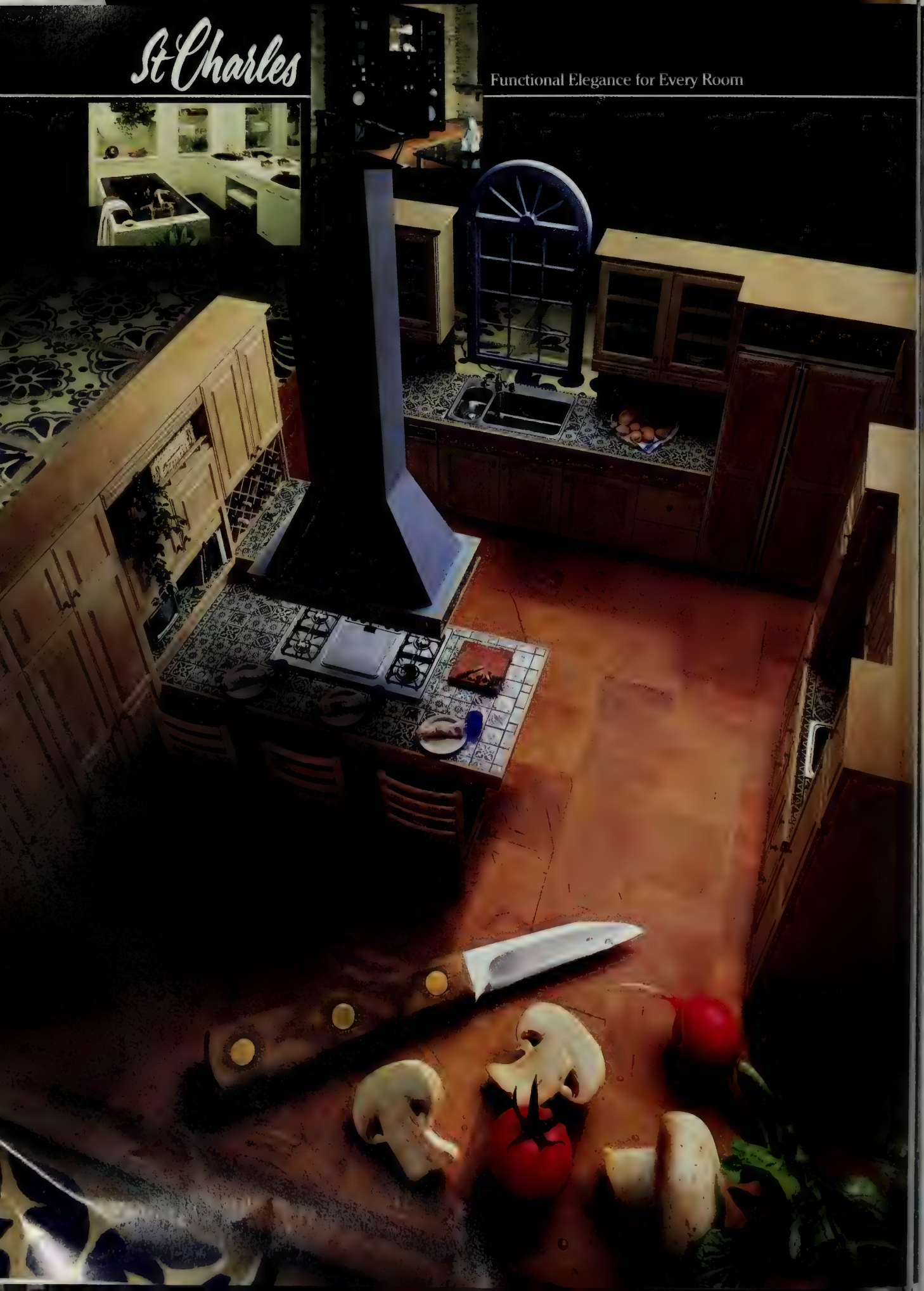



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A Malibu Home Moves the Outside In
*continued from page 153*

inch of it. That means no carpets, no draperies, no upholstered furniture." And no pastels or soothing woods, either: "You'd think you'd want wood, on that severe point, to keep the rooms from being cold, but in this case repeating the outside elements does that just as well."

Michael Taylor designed the appropriately proportioned chairs and



Light from a windowed corner softens the severity of stone in the master bedroom. Cushions on the chaise longue enhance the effect.

granite-and-glass lamps. He set the clients' extraordinary collection of Pre-Columbian and New Guinea artifacts on concrete shelves. And then he selected a piece of "real" furniture—an antique Chinese table that in this setting looks almost contemporary. The clients installed their Bösendorfer piano and a cherished manuscript page of Beethoven's Piano Concerto no. 5, and moved in. Their one regret: The home's acoustics aren't good for the piano.

Art? The walls are purposefully bare. "I've always suggested blank walls when you can't find the perfect thing," the designer says. "Then you have a wall for dreaming, for relief. But here the situation is different. The rocks, the floors and the view are art enough. And when the clients are there, they take over—adding their own quality of warmth."□









Top: Lindezza lisere stripe (44756)

Center: Lorelei lisere plaid (44942)

Bottom: Caprio flamestitch tapestry (44697)

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Richard and Sally Dennis in England
*continued from page 167*

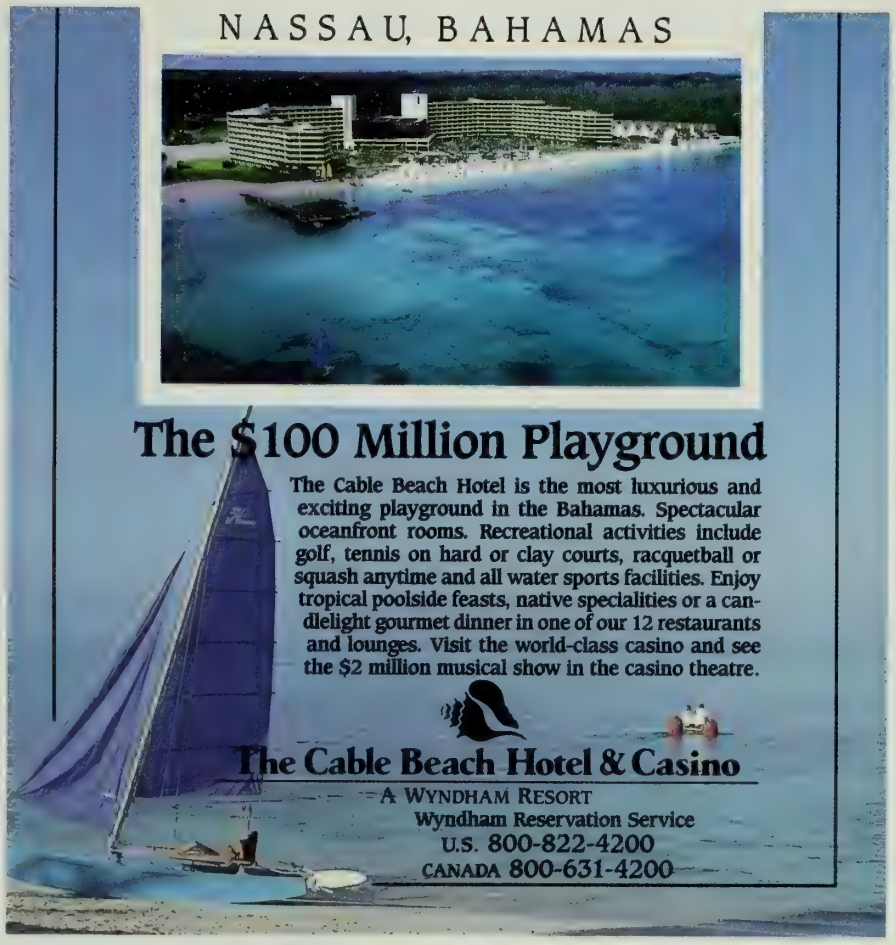
puddle on the floor, he could point to a photograph in the original catalogue of 1878 that proves it leaked then too.

At the back of the house the Dennises have built a conservatory. It seemed that every Victorian house should have one, and they made theirs as big as possible, big enough to be dining room and sitting room and to house a swimming pool. The stained and enameled glass they bought so many years before has found its place above the pool, although one large pediment they intended to use was just too large, so they will add it later somewhere else.

**Pottery is everywhere. It fills every available tabletop and shelf.**

Mr. Dennis hopes to convert the stable into workshops for modern pottery—the kind of production Wedgwood achieved between the wars, when they invited artists to design for them, then produced those designs commercially and in sufficient quantity to ensure prices that people could afford. "My dream is that artists will come here for a few days, see from our collection what has been done in the past and the way particular problems were approached, and be inspired by it. But it must be a commercial enterprise. William Morris and others in the Arts and Crafts Movement stumbled over the high costs of things made entirely by hand. This happens to potters today. They hope to make things for the villagers, but on that scale their work is just too expensive."

Such a workshop could inspire a new generation of English potters. It is right that the man who has done so much to clarify thinking on English pottery of the past should help to shape its future. Tomorrow's collectors may begin right here.□




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On Swedish Looms
*continued from page 175*

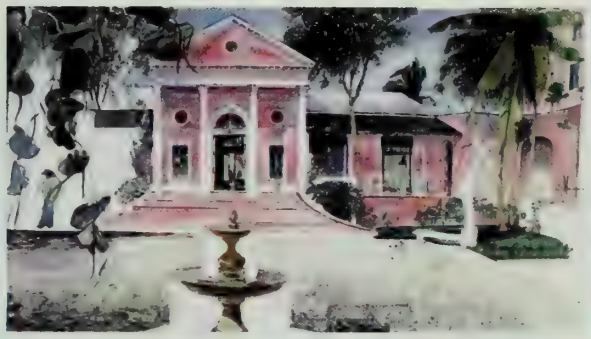
on their hands, often working by flickering candles for short stretches during those long Nordic nights. These textiles were woven on very fine linen warps and hence could not possibly serve for everyday use. They were sometimes woven to enrich a woman's dowry before her marriage, and were generally presented to her husband as symbols of a lasting union. They were not intended for sale. Finally, though the subject matter was not for the most part new, it was now invested with a greater meaning than had been present before. No longer primarily decorative, weavings showed a new ritualistic fervor in function and design. For all of these reasons, they were prized at their very creation.

The scope of their subject matter is extraordinary. By this time all biblical elements had been transformed and reinvented. The prancing lion, once a symbol of the Resurrection, may originally have come from the Samson story, but now it became a native Swedish animal, even decorating a coat of arms. A wedding couple, surrounded by flowers of fertility and watched over by an angel, wear costumes that indicate whether they are betrothed or already joined. A fishing boat braves cold seas to return safely home. Most remarkable are the abstract geometric designs that carry echoes of medieval power.

By the late nineteenth century, the weavings had begun to decline. Synthetic rather than vegetable dyes brought on garish colors, old designs were lazily and unimaginatively copied, and cottons and machine-spun yarns intruded a new industrial world upon an old handmade one. The folk genius, which in any country survives only as long as it is not tampered with, was gone.

And yet these fresh masterpieces raise the question of how we value art. Often the aging quality of an artwork is part of the appraisal. We long to see its greatness as it was when young. With these Swedish treasures, miraculously, we can. □

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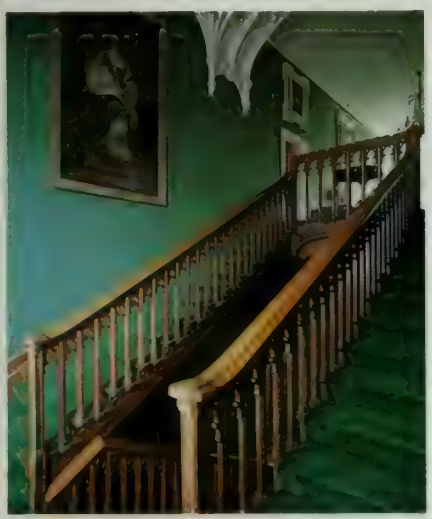
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Castle Dromoland's Royal Treatment
*continued from page 208*

make return visits to a hotel, they like to recognize a remembered décor. As one who has always eschewed trends, Mr. Varney, in the years following the initial design, has made sure to retain his original color scheme in all the principal rooms, renewing the wallpapers, carpets and upholstery with the same materials as it has become necessary. However, he has up-

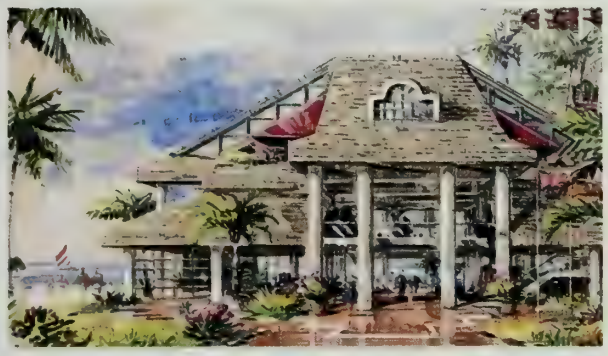


Accentuating the hotel's richly detailed Neo-Gothic grand staircase is a portrait of Queen Anne by Sir Godfrey Kneller. The painting was presented to the O'Brien family by the queen.

dated the guest rooms with exciting new fabrics and wallpapers.

It is a challenge to the most sensitive and tactful restorer to reawaken the spirit of a sleeping house without imposing an alien character on it. Where the task is complicated by such demands as converting a vast residence into a hotel, the challenge can seem insuperable. However, Carleton Varney judiciously acquired some of the residence's original furnishings at auction, like the handsome eighteenth-century Oriental jars in the dining room. The many fine O'Brien portraits left on loan by the family are splendidly displayed in the hall, along the gallery and in other rooms. At Castle Dromoland Hotel, guests experience the intimacy of a personal link with the castle's past through these lingering mementos of its bygone owners. □

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Robert A. M. Stern
*continued from page 213*

It is the historical abstraction of Shingle Style detailing that gives this house a charm that is absolutely cheering, and the interiors are painted in delightful sun-bleached yellows and blues. The rooms include late-nineteenth-century dark oak and wicker furniture covered in light-hued fabrics. Some pieces were designed by Mr. Stern to reiterate the pattern of the molding and window mullions. Others solve a particular need. For example, there is a sturdy Mission-style oak bench on the stair landing. This spot enjoys a superior view of the entrance and also provides an answer to that often forgotten question in domestic architecture—where to sit when you are feeling out of sorts.

There are two "living rooms." One is a family room, two stories high, with interior windows that open from second-floor rooms to share the space and its wonderful light. The other is a more formal living room, rectangular and nearly symmetrical. However, the broad bay, window seat, and various ceiling heights of this room take on a life of their own, appearing to have spontaneously arranged themselves within the discipline of Mr. Stern's order.

Within this taut and carefully organized house, each room and space is unique and seemingly unrelated to the others. "It's a puzzle," says Robert Stern, "each space fitting, wrapping around another, and in the end relating to the architectural whole."

Vincent Scully once said that architecture is memorable when it is irrational and expressive of the human condition. This is not saying that a house must be unorthodox to be good, but in the process of putting the various parts together, an architect usually is at his best when he bends the established order to make it work. In this house, and within Robert A. M. Stern's sometimes implied and at other times established architectural order, he has renewed the traditional Shingle Style rules and made them work—memorably.□

Grieg's Troldhaugen
*continued from page 256*

tiania, or the new conductor of the Musikselskabet Harmonien, in Bergen. Nina, who was a talented singer, might give the company "Solveig's Song," with her husband at the grand piano (too big for the room). The house proclaims the cozy virtues of Scandinavian middle-class life, with no Ibsenian neuroses. If Grieg, for all his innovations, remains a minor composer, it is because of this lack of neurosis (his music for Ibsen's *Peer*



In the living room at Troldhaugen, a precise arrangement of three generations of Griegs is surmounted by a bust of the composer.

*Gynt*, as stage directors are discovering to their embarrassment, doesn't really fit). There are no unquiet ghosts to torment the visitor to this house.

It is perhaps important to remember that, in Grieg's day, it was not always easy to be Norwegian—either as a composer or a domestic architect. The influence of Denmark, which looks south to the old Roman Empire, is still strong in the North, but when Grieg started to compose it was overwhelming. Grieg's house, like Grieg's music, expresses a region unsoftened by the blandishments of Copenhagen. We are not far from the world of the sagas, but Norway is speaking to more than herself. Ibsen, Bjørnson and Grieg have gained the ear of the South. But the materials of their work, like those of this house, are uncompromisingly of the North.□


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## The Magic Carpets of Pashgian Brothers

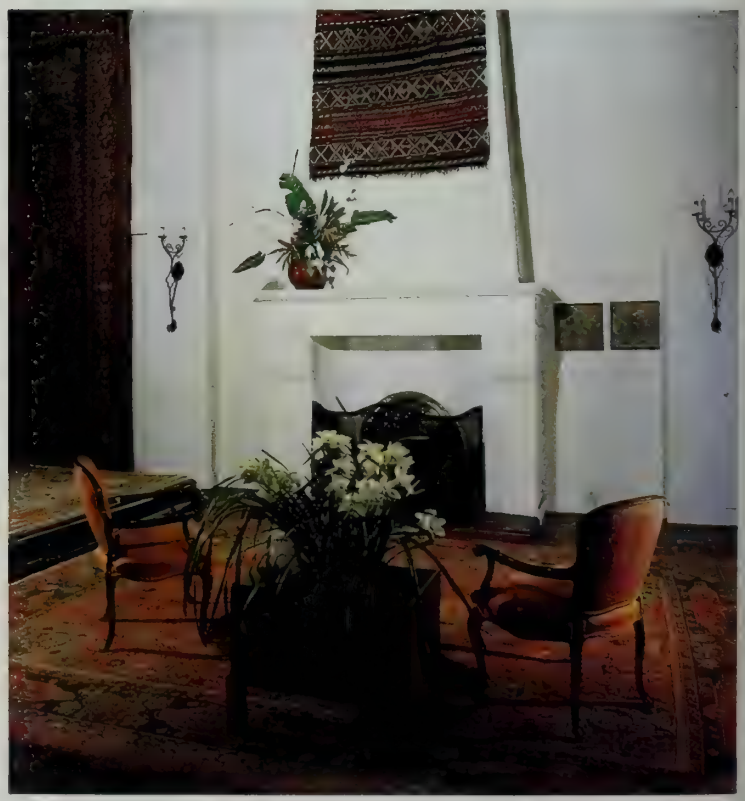
PASHGIAN BROTHERS, one of the oldest family-run Oriental rug dealerships in the western states, sits unobtrusively between a map store and an Art Déco movie theater in Pasadena. While the façade could have been painted by Edward Hopper, with its neat forest-green and white awning shielding it from the strong California sun, the treasures hidden inside could be depicted only by a Matisse.

John Y. Pashgian and his son, Gordon, in presiding over these luxurious wares, are continuing a family tradition begun ninety-six years ago, in 1889, when John S. Pashgian and his brother, M. S. Pashgian, established their first shop in New York City. The senior John Pashgian, who had been a professor in his native Armenia, found an enormous market for rugs in America at the turn of





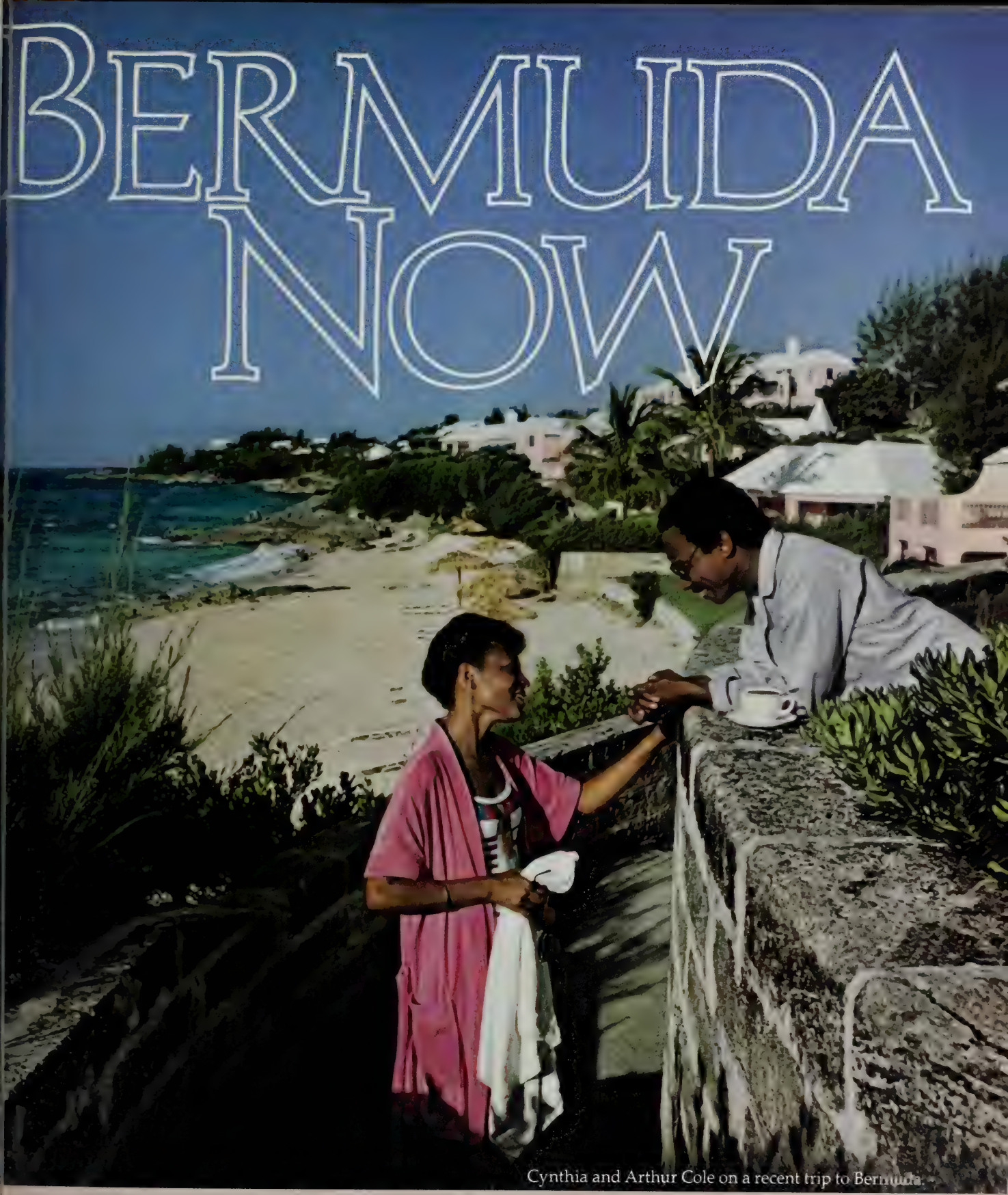
PHOTOGRAPHS: WAYNE RENIER



ABOVE: Admiring the coloration of an 18th-century Caucasian Sejshour, John Y. Pashgian and his son, Gordon, discuss a border influenced by European patterns adopted by Russia during the reign of Peter the Great. TOP: The center medallion of a 19th-century silk Tabriz combines lotus and paimette motifs. RIGHT: In the gallery, a 19th-century Ushak (floor) and a geometric Shirvan kilim affirm Pashgian Brothers' quest for diverse rugs of superior quality.

*continued on page 274*

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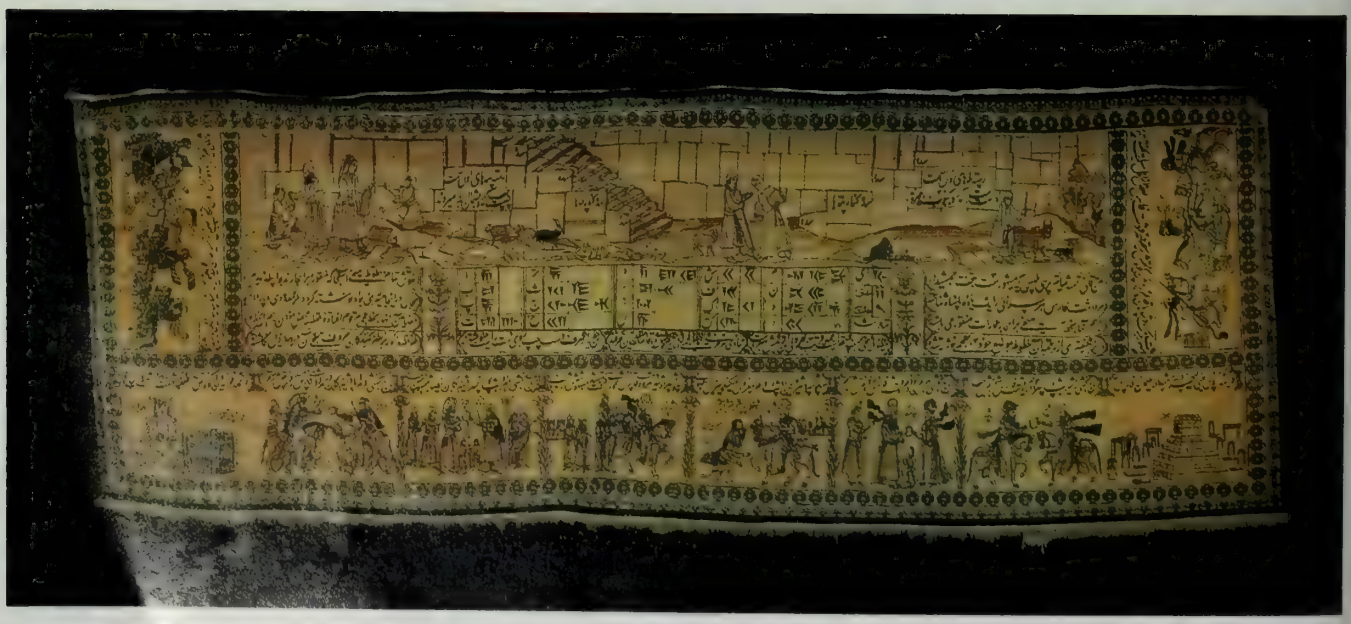
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The Magic Carpets of Pashgian Brothers
*continued from page 272*







TOP LEFT: Gracing [illegible] at the Pashgian Brothers gallery, an early-20th-century Kurdistan Bijar displays a Herati pattern of lanceol[illegible] and anchors trimmed with lively floral embellishments. Called *Immortal Child*, the Bijar rug, with its heavy, lustr[illegible] wool, is one of the most durable of Persian weaves. TOP RIGHT: The central stepped niche or high-pointed mihrab distinguishes an early [illegible]-century Ghiordes prayer rug further enhanced with guard stripes representing the seven heavens of Allah. ABOVE: A rare treasure, this 19th-[illegible]-century Kirman panel—part of a larger piece—records the lives of the most prominent shahs of Persia. On the lower left corner is the Kaaba of Zoroaster; on the right, the tomb of Cyrus the Great.

The Magic Carpets of Pashgian Brothers

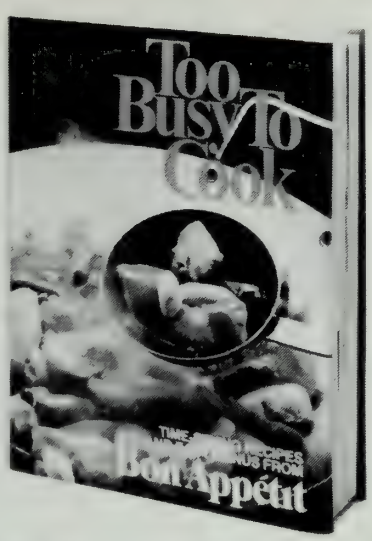
the century. His decision to open a business couldn't have been more propitiously timed. The revival of interest in foreign rugs, coupled with the availability of a great many rare and old carpets, was well suited to a wealthy and avid clientele in the United States. The Pashgian brothers developed a fine sense of connoisseurship and fostered close relationships with their customers, as well. Several private collections assembled under the Pashgian tutelage are now in the Metropolitan Museum of Art in New York, the M. H. de Young Memorial Museum in San Francisco, and the Textile Museum in Washington, D.C.

In the early twentieth century, when the fashionable eastern gentry closed their city houses during the harsh summers and winters and traveled to kinder climates, many rug dealers followed their customers and set up shops in fine resorts like Bar Harbor, Maine; Thousand Islands, New York; and Pasadena, California. In 1902 John S. Pashgian and his young bride ventured out to Los Angeles on their wedding trip. Because they both liked the region so much, and recognized its business potential, Mr. Pashgian wired his brother to "wrap up the stock and bring it out."

Pashgian Brothers launched their first California shop that year in Los Angeles, and by 1903 had opened a branch in Pasadena. A sepia photograph, taken in 1904 and now proudly displayed in the shop, shows the two brothers and their employees amid a voluptuous display of goods. When John Pashgian views the photograph today, he shakes his head and identifies rug after rug that can no longer be found in such profusion.

If the senior Pashgians voyaged across an ocean and a continent, the next two generations made journeys of another sort. In 1930, when John S. Pashgian left the business, his son Aram—now retired—took his place. The year before, his other son, John, had left to attend Harvard

*continued on page 278*


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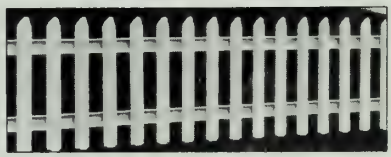
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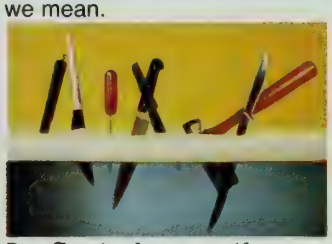
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AD

The Magic Carpets of Pashgian Brothers
*continued from page 275*





ABOVE: A stylized fish pattern animates a turn-of-the-century Feraghan carpet revealing a festive combination of flowering forms. RIGHT: A wandering nomad's yearning for the stability and lush coloration of a formal garden is realized in the 19th-century Bergama filled with reflecting pools, rosettes and desert flowers.

Law School. After a ten-year legal practice and a stint with the Army Air Forces, John returned to the shop in 1946, the same year the firm moved into its present location in Pasadena. Similarly, Gordon Pashgian, who preferred to gain experience outside the firm, worked in the entertainment industry before taking a position with the gallery.

The thread of real fascination with the carpets is thus woven through the three generations. In the early days of the store, M. S. Pashgian, who had one of the only phonographs in town, would invite his customers to listen to Caruso and Melba on Saturday nights. While present-day buyers no longer treat Pashgian Brothers as a concert hall, they continue to be charmed and instructed by a man who began learning h[illegible] days before there were [illegible]

ery home. John Y. Pashgian learned as a boy that "real silk felt colder to the touch than other materials." He explains that the wealth of publications available today help to supplement his intuitively acquired knowledge. "Today many collectors know more about rugs than even my father did. There are so many books now, and people have made more in-depth studies, comparing designs and weaves and also figuring out where things came from. Now the classifications are more precise. I like to kid people and say that not only are rugs recognized by the regions and villages where they are made, but are even recognized by their streets!"

In addition to the geographical origins, John Pashgian finds that he is increasingly drawn to understand the history and philosophic underpinnings of the goods in his shop. "The rugs that have impressed me most have been those made as expressions of people's lives, rather than to satisfy the interests of the buying public. Rugs were used for everything: for gifts, for warmth, as capital for loans, for wrapping and carrying possessions. There are so many things to consider when you look at a rug," he observes. "You can see the movement of peoples, the cross-influences, as well as the progression of changes from artist to artist. How much of the old designs have been retained? How much did designs change when people were displaced? The older I get, the more I think about what is behind a rug, what it means." One of the oldest rugs in the shop, and one that offers John Pashgian constant enjoyment, is a magenta, blue and sea green wool Indo-Ispahan produced before the Afghan invasion of 1722.

*continued on page 280*


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## The Magic Carpets of Pashgian Brothers

*continued from page 278*



Islamic art's imaginative use of calligraphy influenced the border of Pashgian Brothers' vibrant late-19th-century Kuba rug. Distinctive elements include starburst and floral designs in colorful reds, blues and greens.

In the last fifteen years there has been a renewed interest in antique carpets, following a lag in the forties and fifties. In light of this increased demand, Gordon Pashgian spends more time locating the rare, older pieces. At the same time, he is committed to purchasing high-quality new rugs, such as Indian durries. Many types of carpets appeal to him. "I like one modern Indian rug with a Turkish design in peach and celery as much as I do a certain antique red Bijar with a central medallion."

Though father and son have lived with top-quality carpets throughout their lives, there are still numerous surprises. John Pashgian describes how one of their rugs made a pilgrimage back across the ocean to its country of origin. His father had acquired a nineteenth-century Kirman that he knew to be a portion of a much larger tapestry, though he could not identify the subject. Several years ago, the Pashgians received

The Magic Carpets of Pashgian Brothers



At Pashgian Brothers, the wool of the "purple sheep" Marco Polo is thought to have seen on his travels to Cathay appears in the central octagonal motifs of an early-19th-century Bergama from western Anatolia.

word from an Iranian buyer who indicated that he had a client interested in viewing the piece. The Pashgians promptly shipped it to Iran, where it remained for well over a year before being suddenly returned, without comment. The Pashgians were surprised, but found that two months later the royal family of Iran had fled the country. Sometime later, a book commissioned by the family came to their attention. It included a photograph of a huge textile depicting the layout of Persepolis—with the Pashgians' piece appearing as the bottom quarter of the tapestry. "At last," John Pashgian says, "the mystery of our fragment was solved."

In all of the Pashgian rugs, however, a certain mystery remains, since traditional artisans were expected to deepen their awareness of the spiritual world at the same time they increased their technical proficiency. The best rug makers sought to fully integrate symbol and material, and in doing so, combined heaven with earth. Similarly, the thoroughly contemporary Pashgian Brothers couples three generations of down-to-earth experience with the most magical of carpets that can be found today.□

*—Irene Borger*



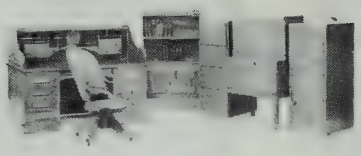

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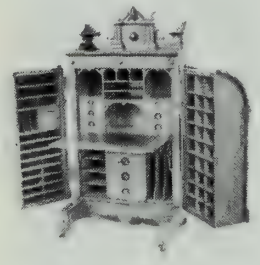
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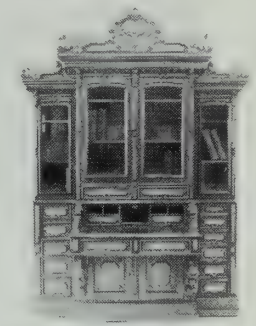
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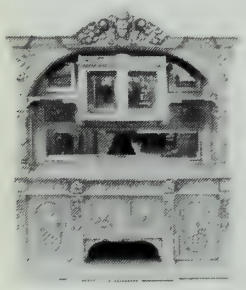
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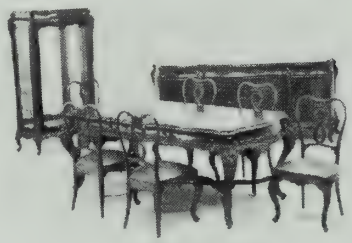
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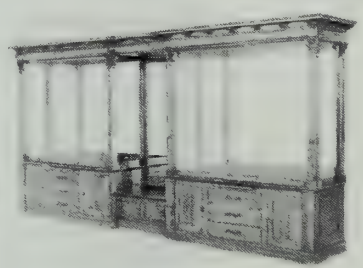
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## The Lorin Marsh Kaleidoscope



PHOTOGRAPHY: FELICIANO



Whether designing their own furniture and decorative accessories or deciding what antiques to buy next, the Lorin Marsh owners take a fresh approach. ABOVE: A Japanese calligraphy panel and a Chinese altar table form a striking juxtaposition. The ottoman's crisp pattern adds contemporary sophistication. RIGHT: A Japanese screen complements a grouping of original Lorin Marsh designs.

NEW YORK'S Design and Decoration Building—generally known as "the D & D"—is a vast hive, industrial in style, with bands of steel-framed windows alternating with gray brick. Inside it is packed with showrooms that supply every need of the professional interior design world. Chinese porcelain, Hepplewhite chairs, Thai silk and contemporary sofas are available practically side by side in meticulously decorated cubbyholes.

The potpourri of the building itself comes together in the Lorin Marsh showroom—its very name a potpourri of the three partners' names: "Lorin" from Lorraine Schacht, president and resident designer; "Mar" from Gertrude Margolies, vice-president; and "sh" from Sharon Mandell, secretary-treasurer. "Our showroom is a boutique," says Sharon Mandell, implying a small shop in w[illegible]h each item has been carefully chosen. And, indeed, the antique porcelain, glass and metal tables; the contemporary lacquer boxes inlaid with gold or semiprecious stones; and the Oriental screens that gleam in the recesses of the showroom have all been designed or handpicked by the owners.

The three met more than ten years ago, through mutual friends. Mrs. Margolies had been a jewelry designer and collector. She soon recognized and encouraged Mrs. Schacht's talent for design. And, along with Sharon Mandell, who had pursued a career in advertising, they seemed to have the executive and creative abilities necessary for "the boutique."

Their idea for Lorin Marsh came from a need they saw in the design world for "well-chosen accessories." Says Lorraine Schacht, "Before we came along, if a decorator wanted an ashtray, he had to buy them by the dozen from a manufacturer or go to a department store." Mrs. Margolies points out that their aim has been to make the accessory the center of attention, "to create jewellike objects."

"A piece like this could be our hallmark," says Lorraine Schacht, pointing to a carved Chinese animal, a mythical temple guardian, mounted on a polished brass base. "First we found the beautiful antique. Then I tried to design an equally beautiful modern base. Combined, the animal and the base create a contemporary effect, but with antique mystery."

The firm's first inventory came from the Orient. Mrs. Margolies feels that a great many people have been influenced by Oriental design, "from eighteenth-century chinoiserie to minimalism, taking a cue from the spare interiors and gardens of the

*continued on page 286*

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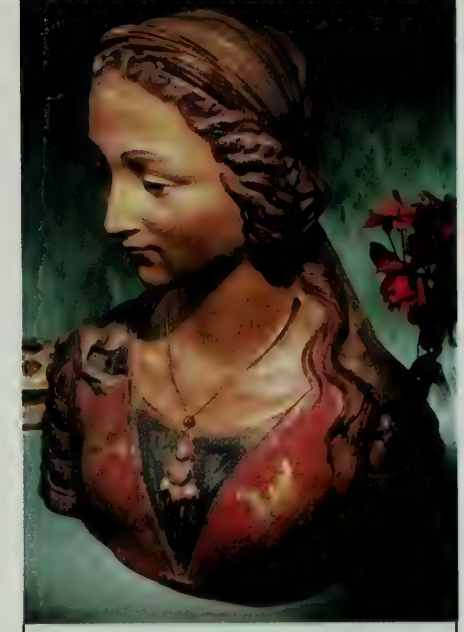
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The Lorin Marsh Kaleidoscope
*continued from page 284*



Sharon Mandell (left), Gertrude Margolies (center) and Lorraine Schacht created Lorin Marsh in 1976. As the designer, Mrs. Schacht established the aesthetic direction.



Guardian animals on brass bases designed by Mrs. Schacht exemplify Lorin Marsh's concept of "jewelry for the home." The contemporary Chinese vase is traditional in style.

Japanese. Besides, both traditional and contemporary interiors are complemented by Oriental objects."

So persistent was the interest of the Lorin Marsh owners in the Orient that they wrote to the Chinese government requesting a visit. Consequently, "we were the first women designers invited to make a buying trip to China after the country opened its doors to Western trade," says Mrs. Margolies. On that visit, nine years ago, Lorraine Schacht and Gertrude Margolies were dazzled by the beauty of the objects they could buy and shocked at the primitive conditions visitors were expected to endure.

The people, however, were very friendly. Because they were among the first Westerners the Chinese had seen for decades, the two women were objects of almost overwhelming curiosity. "One afternoon in Peking," says Mrs. Margolies, "Lorraine and I took a walk and stopped in front of the Forbidden City, where the former Imperial Palace is located. At first people kept at a polite distance. But as soon as they saw our instant camera, with the picture coming out of it, they began to crowd around us. They were polite and smiling, but there were a hundred or more of them pushing closer and closer. Finally I managed to take some pictures of people a certain distance away from us in the crowd. As we handed out the pictures, I snapped people farther and farther away, and eventually we got out of that people jam."

On more recent trips to China, their experience has been that accommodations for visitors have become more and more Westernized, with grand modern hotels, swimming pools and glass-sided elevators. But whether conditions are primitive or modern, China remains a heart's home for the Lorin Marsh women. As Lorraine Schacht sums up, "China is simply the source of the most basic and beautiful design."

However, in Mrs. Schacht's perception, modern Chinese designs are not nearly as sensitively or subtly realized as the antiques. "The Chinese have lost touch with their past through the disruptions of the twentieth century," she says, "and when they try to reproduce traditional de-

*continued on page 288*

# Five important things to know before you buy a home appliance.

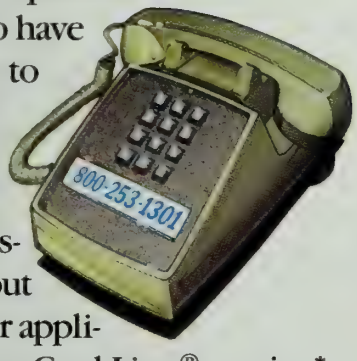
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The Lorin Marsh Kaleidoscope
*continued from page 286*

signs, the results are simply garish."

Lorin Marsh buys objects all over the Orient, and Sharon Mandell says, "The Japanese can translate their heritage into their work today far better than the Chinese can. For example, sometimes we buy antique Japanese screens and have contemporary Japanese artisans decorate them."

These import ventures inspire Lorraine Schacht not only to create the contemporary settings for the antiques, but also, in a natural development, to design whole new contemporary decorative objects. "First I design the pedestal under the antique, you might say, and then a whole new table for the pedestal."

When asked to point out objects in the showroom they particularly cherish, each woman chooses a distinctly different piece, demonstrating the diversity of this big boutique.

"My favorite piece," says Mrs. Schacht, "is a glass table on a silver metallic pedestal. The pedestal is designed so that it comes up through the glass and supports a lazy Susan—also glass—in the center. I got the idea from the Chinese—they put a variety of dishes on their tables and everybody helps themselves."

As for Mrs. Margolies, she comments, "For years now we've tried to take objects either from the past or from nature and combine them with contemporary design. You'd think, then, that something like these polished, uncut amethysts from Brazil set on our own bases would be *my* favorite pieces, but my true favorite these days is a two-hundred-year-old incense burner from Japan. It's bronze and has a lovely patina. We found it in a shop run by an old man who lived in the country near Kyoto."

Sharon Mandell continues, "We're a good partnership because Lorraine likes her new table, Gertrude likes her antique incense burner, and I'm thrilled when an antique or an older design can be made into something contemporary. We made a coffee table, for example, from an eighteenth-century Italian gate, which we laid horizontally and encased in glass."

The designs created by Lorin Marsh sometimes flower into pure surrealism. Polished blue leather tables support silver platters and tureens; these, in turn, sport parodies of Victorian embellishments, such as oversized gilt fruits and vines. "Lorraine designs all the contemporary objects," says Mrs. Margolies. Consequently, it was Lorraine Schacht who came up with the new idea of commissioning large glass globes from the famous factory at Murano in Italy.

**"We were the first women designers invited to make a buying trip to China."**

These are then applied to American-made brass lamp bases.

Some of Lorin Marsh's customers share the owners' sophisticated design sense. Barbra Streisand, for example, bought embroideries for the pillows she was making for an Oriental room in her Malibu house. She recognized the ancient Chinese "forbidden stitch" in the work. This stitch, as Sharon Mandell explains, was outlawed after the fall of the Chinese empire in 1911, because it was so intricate that the seamstresses who used it sometimes went blind.

The Three Graces of Lorin Marsh delicately balance a deep commitment to history with a bracing involvement in the streamlined design world of today. On the one hand, Gertrude Margolies says, "We look for new things, but we don't plunge." On the other, Lorraine Schacht says, "*I* plunge." Together it all works—like the elegant incongruity of the grinning figure, with its carved antique contortions, perched on the satiny surface of a modernist bronze base. □

*—Jeffrey Simpson*

Designs featured this month in "In the Showrooms" are available through interior designers.




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PAINTING: Portrait of two sons of Wajid Ali Shah, the ruler of the Kingdom of Oudh, unsigned. Circa 1830. H. 62″ W. 45″

SIDE TABLE: Fine George I gilt gesso side table with foliate strapwork top, the knees decorated with carved heads of Red Indians. Circa 1718. H. 31″ W. 42″ D. 26″

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Pages 154–161:
**Irvine & Fleming, Inc.**
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Pages 170–175:
**Apadana**
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England, *44-1-286-1747*

Pages 176–183:
**Teruo Hara**
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Pages 184–189:
**Bruce Gregga Interiors Inc.**
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Illinois 60610, *312/787-0017*

Pages 196–203:
**Frank K. Pennino**
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Pages 204–209:
**Carleton Varney**
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Pages 210–219:
**Robert A. M. Stern Architects**
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Pages 220–227:
**Ambiance Interior Design**
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New York 10021, *212/477-4444*

Pages 228–233:
**Michael de Santis, Inc.**
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Pages 234–241:
**Jaime Parladé**
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Malaga, Spain, *34-52-77-05-01*

Pages 242–247:
**David Anderson Gallery**
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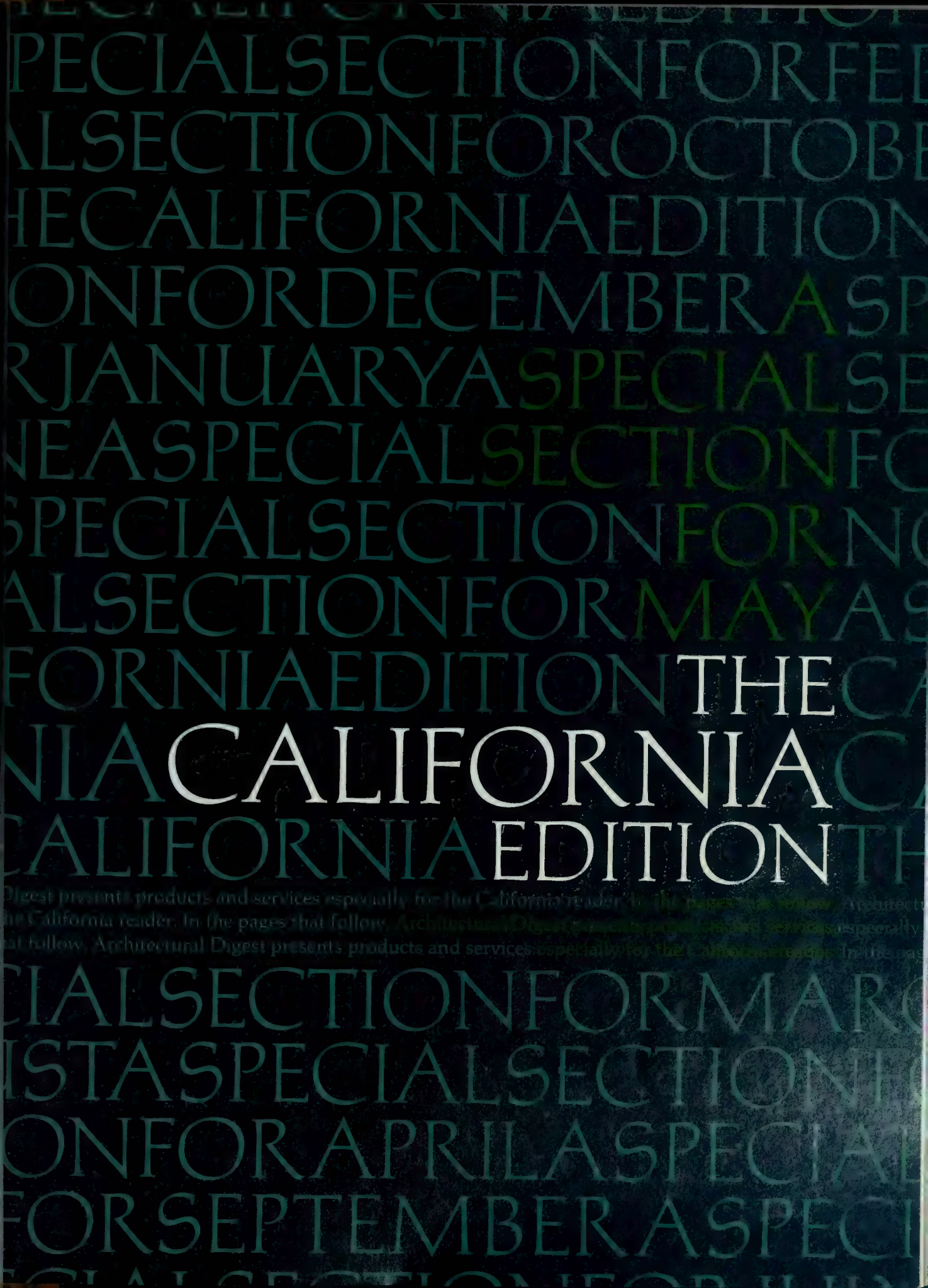

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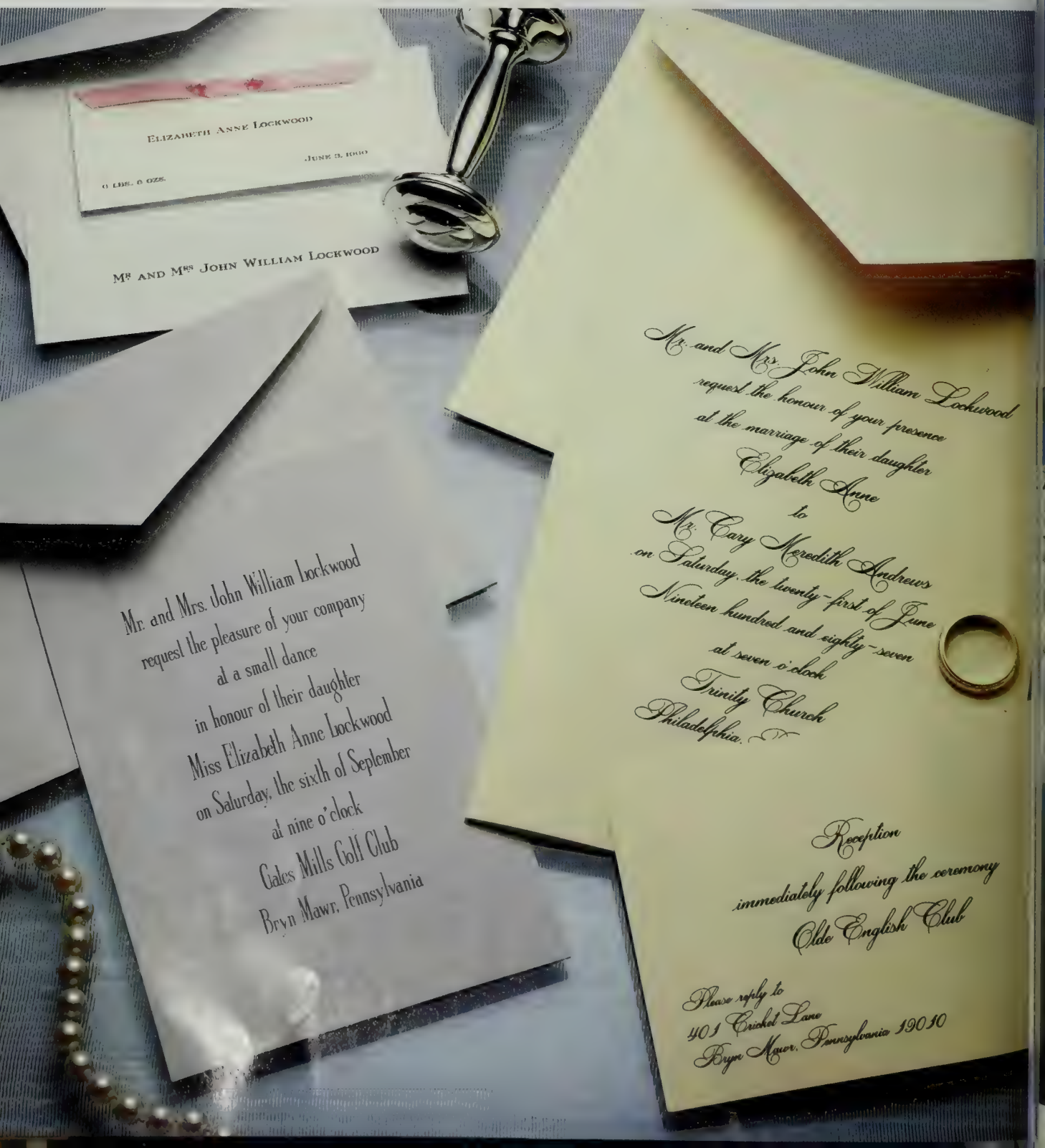
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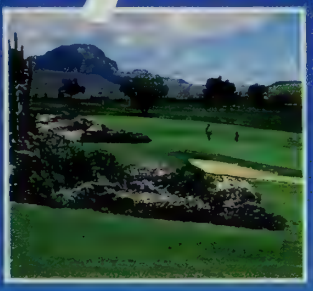
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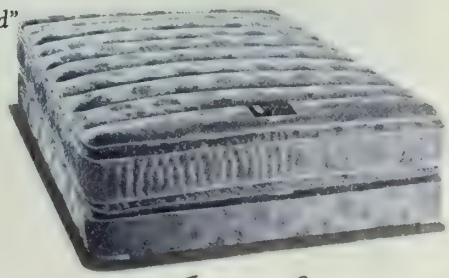
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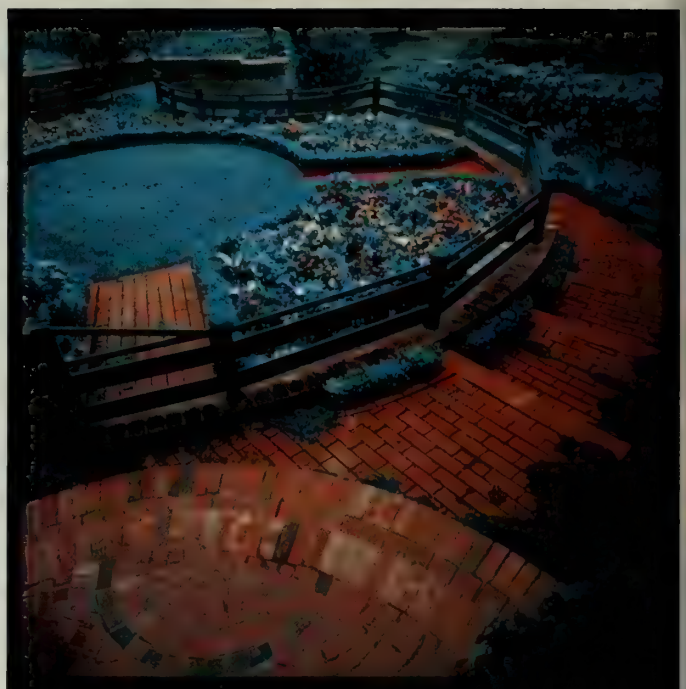
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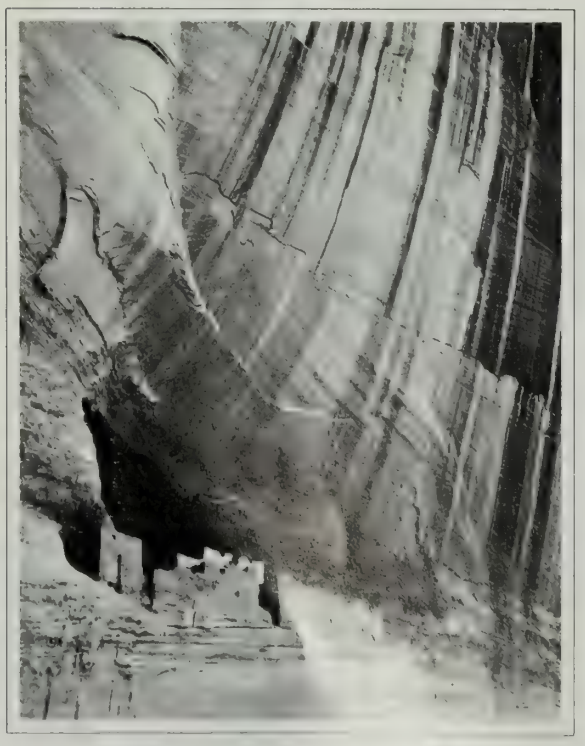
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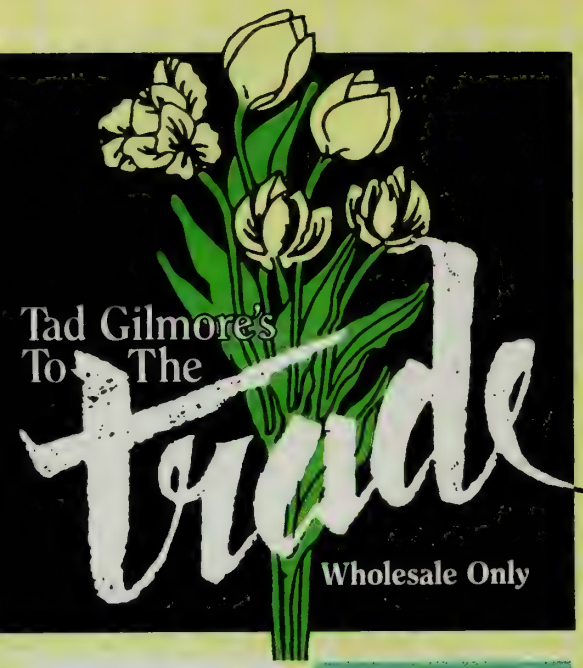
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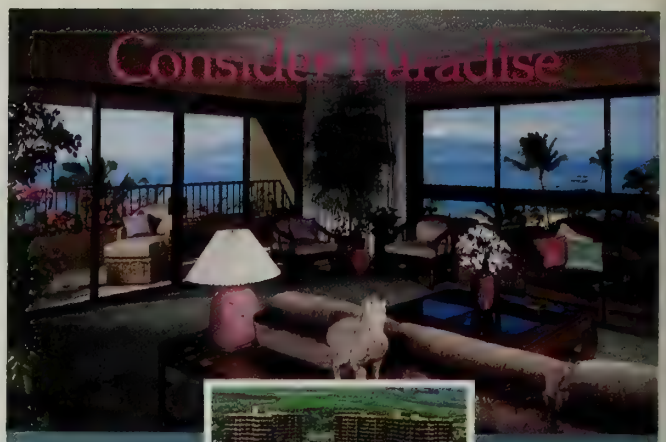
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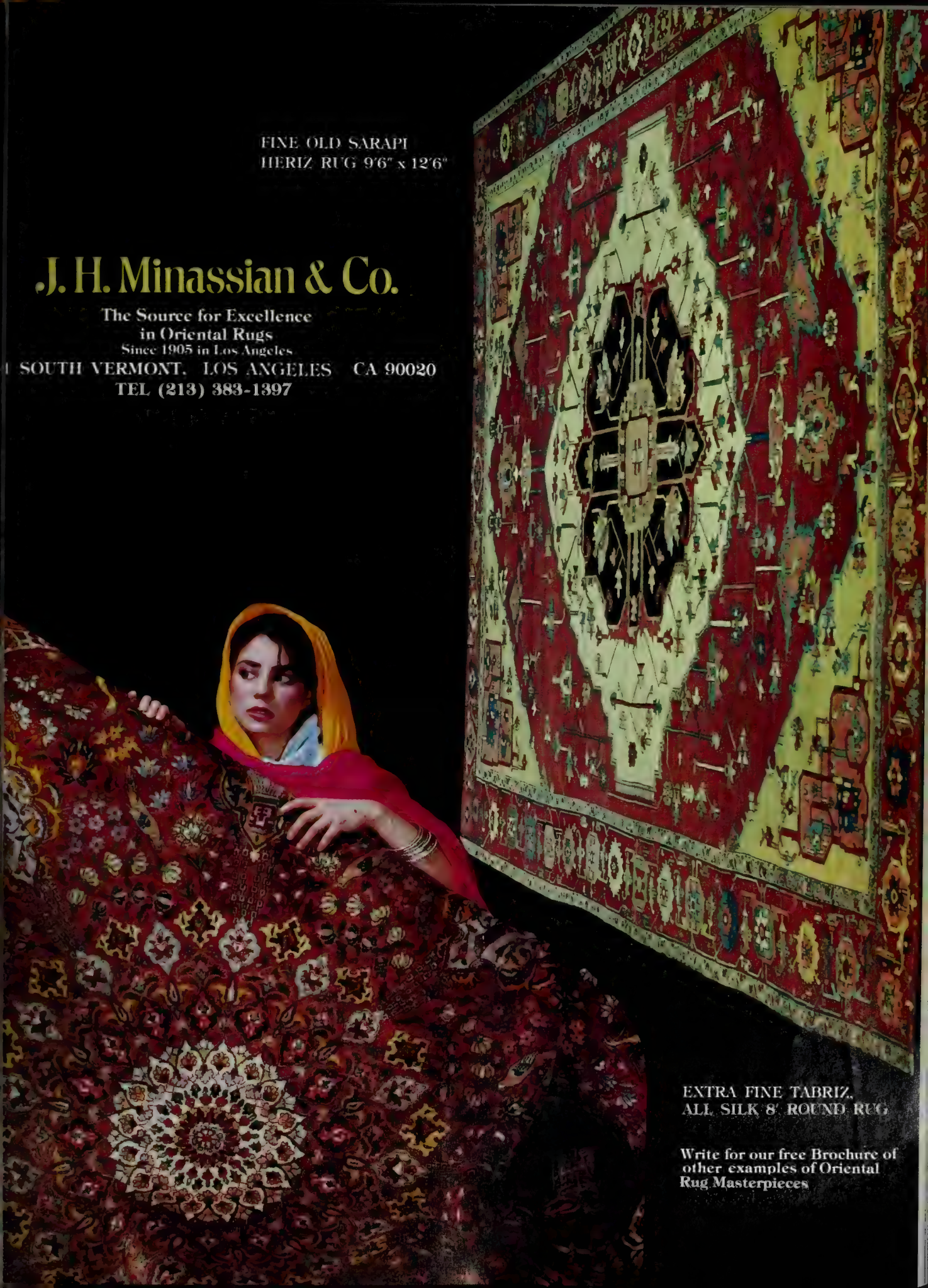
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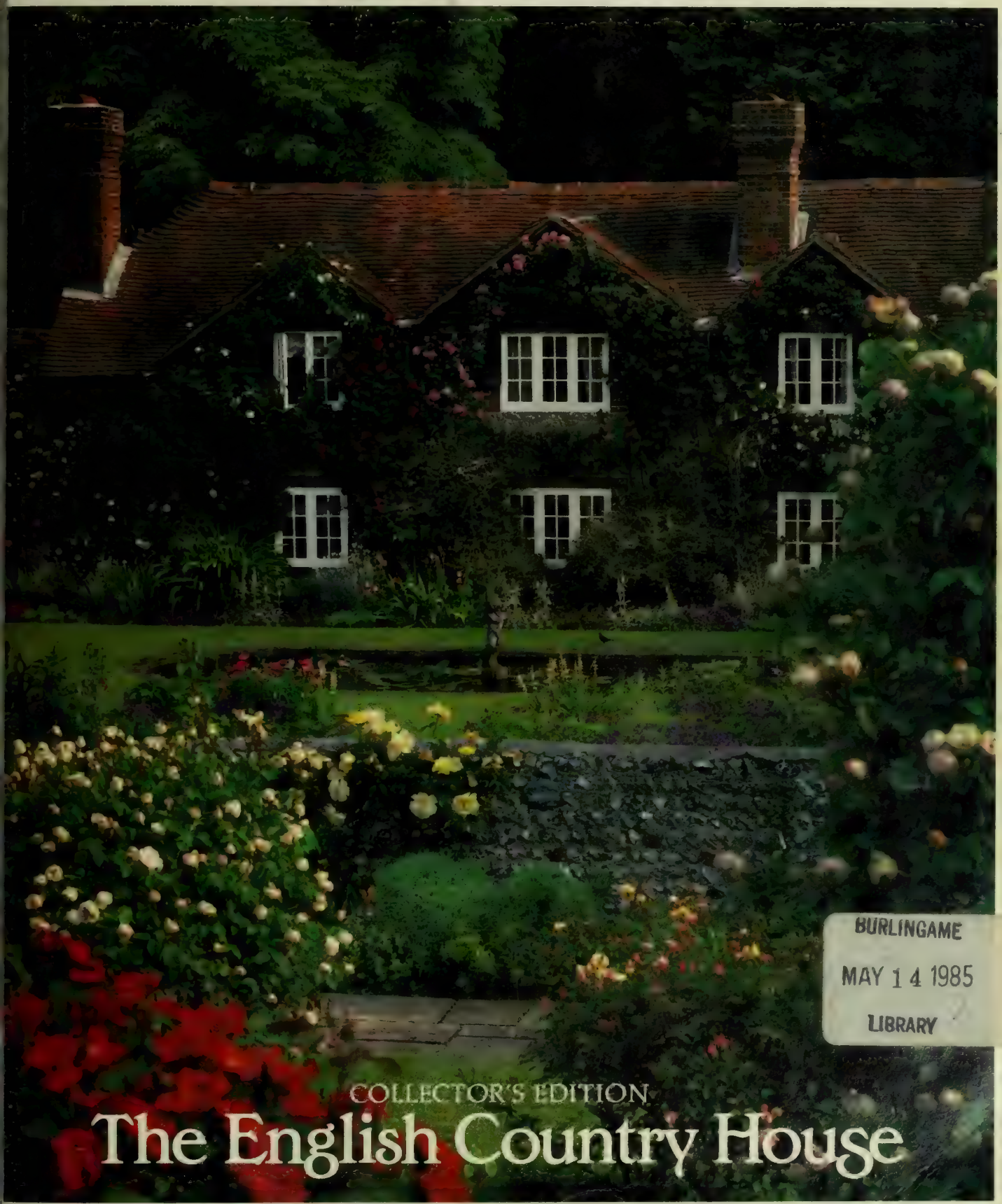
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# TABLE OF CONTENTS

**June 1985**

ARCHITECTURAL DIGEST



COVER: The Garden House at Charleston Manor, Sussex, home of the late Lady Birley. Photography by Derry Moore. See page 196.


10 **Letters from Readers**

16 **People Are the Issue**

30 **Guest Speaker: Alistair Cooke**

36 **Roderick Cameron**
Marguerite Littman—A Southern Accent on Chester Square

50 **Lady Diana Cooper**
A Handful of Houses

66 **Christopher Gibbs**
A Taste for the Unique Antique

78 **The Marchioness of Salisbury**
English Gardens—
The Shapes of Change

90 **Artist's Dialogue: Francis Bacon**

98 **Literary Lairs**
The Realm of the British Writer

114 **Design Dialogue: David Mlinaric**

244 **The American Museum in Britain**
Rediscovering the New World

256 **Antiques Notebook**
Wartski—A Wonderland of Fabergé

268 **Art Notebook**
Colnaghi—Centuries of Excellence

282 **In the Showrooms**
Patterns of History at Sanderson

296 **Travel Notes: Mario Buatta**
An English Pilgrimage

314 **Reader's Directory**


**An all-British issue previewing "The Treasure Houses of Britain" at the National Gallery of Art, Washington, D.C.**

## THE ENGLISH COUNTRY HOUSE

Photography by Derry Moore


152 **Gervase Jackson-Stops on a Uniquely British Way of Life**

154 **Ambassador for the Arts: J. Carter Brown**
Text by Susan Mary Alsop

156 **Royal Lodge**

158 **Chatsworth**
The Duchess of Devonshire Describes Life in a National Treasure

164 **Knole**

168 **Alnwick Castle**

174 **Wilton House**

176 **Uppark**

178 **Dyrham Park**

180 **Blair Castle**

182 **Boughton House**

184 **Burghley House**

188 **Petworth House**

190 **Erddig**

192 **Seaton Delaval**

194 **Illustrious Inhabitants**
Vivid Recollections by James Lees-Milne


**The Treasure Houses of Britain**

## MORE OF BRITAIN

Photography by Derry Moore


120 **In Full Bloom**
A Graceful Manor in the Hampshire Countryside/Text by Sir Humphry Wakefield

128 **Longing for the East**
A Countess Creates Sublime Seclusion in Chelsea/Text by Hugo Vickers

136 **Romantically Baroque**
Preserving an Ideal at Chicheley Hall/Text by Susan Mary Alsop

144 **Architecture: Quinlan Terry**
Text by Gavin Stamp

196 **Gardens: A Festival of Memories**
Among the Arts and Flowers in Sussex/Text by Elizabeth Lambert

202 **Where a Wayfarer Halts Her Journey**
A Welcoming Home for Sally, Duchess of Westminster/Text by Bruce Chatwin

210 **Brevity Claims Its Victory**
Celebrating Comfort in London
Interior Design by Anne Peto/Text by Elizabeth Lambert

216 **Historic Houses: Late-Victorian Legacy**
Present Glories of the Pre-Raphaelite Past/Text by John Julius Norwich


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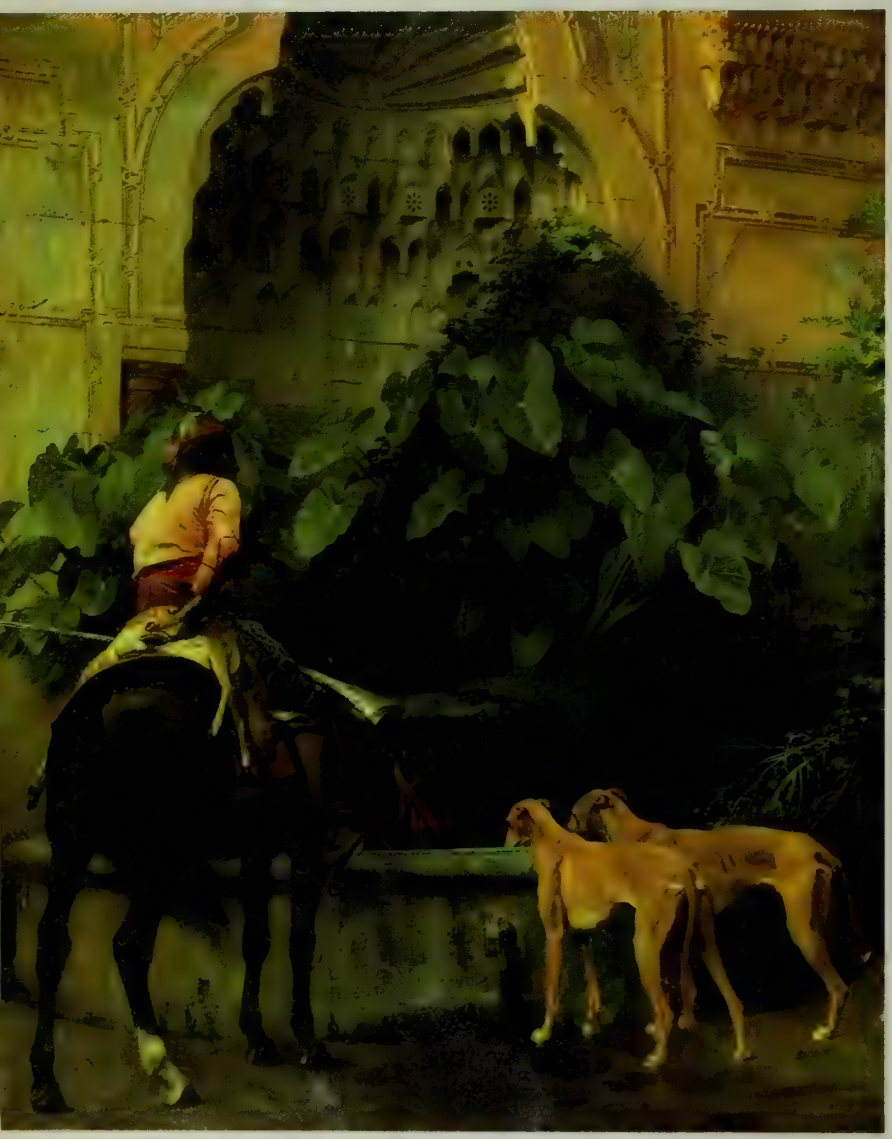
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# LETTERS FROM READERS

*The editors invite your comments, suggestions and criticisms.*
*Address: Letters,* Architectural Digest,
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Delightful! Brooke Astor furnished a delicious treat in recounting her early experiences with formal dining. "Dinner at Eight—White Tie" will guide us toward living well. Congratulations for indulging your readers in a feast of memories. My best wishes to our hostess.

*James A. Williams*
*Savannah, Georgia*

"Landscapes of the Mind" ("Gardens," February 1985) elevated the function of the garden to heights far beyond anything I have ever imagined, and I laugh every time I think what my mother, a typical Kansas farmer's wife, would have made of its various philosophical themes, especially the Magritte-inspired Surreal Garden. Its ethereal purpose would, I suspect, escape her entirely, and Ben Nicholson's marble wall would seem to her an expression of impracticality, rather than "metaphysical certainty." I do enjoy pondering these incongruities between worlds that are more than a world apart, however, and enjoy learning about other perspectives.

*John Walker*
*Salina, Kansas*

I was spellbound by the genius of Sir Geoffrey Jellicoe's design for Sutton Place ("Gardens," February 1985). The devices he used to articulate the archetypal and mythic influences that shape our unconscious were truly thought-provoking. How delightful to see such an ambitious and worthy dream brought to fruition. Thank you for sharing it with us.

*Walter Majon*
*Tacoma, Washington*

First there was 1970, when I needed you most, as a young guy starting out—afraid to be seen buying your magazine, but slipping the occasional copy past the browsers at the International Book Store in Toronto. Then, years later, as I was about to make my first serious purchases as a young married man, it was for "creative decorating" arguments that I needed you again, but still had a hard time bringing you out. As more years passed, you showed me the concept for the renovations I made on my first house and gave me the courage to go ahead with them, and five years ago, I exchanged that house for the magnificent one I have now. Now I boldly display my collection of your magazines, have discussions with my business associates about design concepts, and even have the courage to stand up to our interior designer for my ideas about decorating our home. Don't worry—I'm thirty-seven now, and intend that you and I will be together, up front, for a long time.

*Harve Sherman*
*Toronto, Ontario*

I was very surprised recently to see in another magazine a house I vividly remember from your July 1983 issue. J. Allen Murphy's Long Island farmhouse is certainly unforgettable, and although the wallcoverings have changed colors, the interior design looked to me to be identical.

*Sherie Blake*
*San Francisco, California*

As I was reading your February issue I was happy to notice the several wonderful articles that emphasized people as well as interiors. I think we are all curious about the individuals who live in the homes you cover, and your features on the John Sherman Coopers' gracious style of living, Stella Adler's fascinating philosophy of the theater, and of course, the romantic milieu of Barbara Cartland were all warm, human glimpses into the *lives* as well as the environments of extraordinary people.

*Denise Moreau*
*Albuquerque, New Mexico*

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Literature: Edith Greindl, *Les peintres flamands de nature morte au XVIIe siècle,* 1983, p. 336, no. 16

*Connaissance des Arts,* Paris, May, 1961, p. 96, repr. 15

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*This issue is a very special one for Architectural Digest—a collector's edition that is devoted to one country, England. And an exciting aspect of it is a forty-four-page section, "The English Country House," previewing an exhibition of unprecedented scope, "The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting," which opens November 3 and runs through March at Washington, D.C.'s National Gallery of Art. This adventurous show will bring together, for the first time, over seven hundred celebrated paintings and decorative objects culled from the collections of approximately two hundred of Britain's greatest country houses. The exhibition was first discussed with us by our Washington-based editor-at-large,*


JOHN BRYSON

*Susan Mary Alsop. And so to her go our heartfelt thanks for the enthusiasm that set this issue in motion.*

*We could not have made it happen without the splendid generosity of J. Carter Brown, director of the National Gallery, who gave us a look behind the scenes and allowed us to interview him during the busy days while the exhibition was being assembled.*

*Our longtime English editor-at-large, Derry Moore, must be particularly acknowledged for his herculean contributions. He not only photographed the entire issue almost single-handedly, but assisted us in every phase of its orchestration. His knowledge of England's great houses and their residents helped us immeasurably in assembling this issue, which we believe will serve as a decorative-arts reference source for many years to come.*

Paige Rense

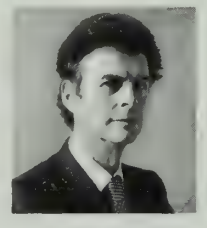
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Derry Moore



Gervase Jackson-Stops


DERRY MOORE

The Duchess of Devonshire



James Lees-Milne

## The English Country House

*English writing, like the English country house, has a style all its own—full of wit and understatement. Capturing this singular flavor in the pages of our special section are three eminently qualified writers.*

*We invited Gervase Jackson-Stops to introduce the section with his thoughts about "the very stuff of English country house life." Architectural advisor to England's National Trust, guest curator of the National Gallery exhibition and editor of the accompanying catalogue, he is a persistent champion of the preservation of the English country house.*

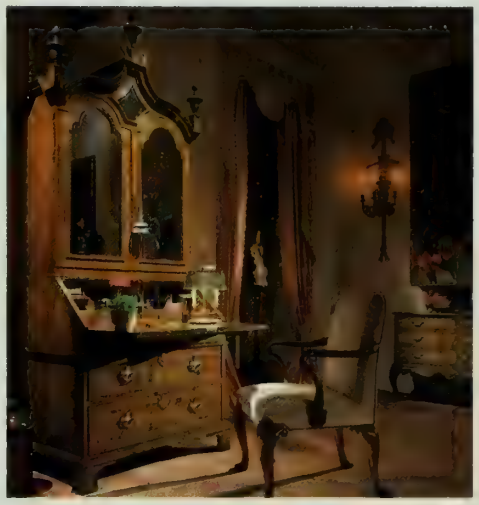
*The duchess of Devonshire is a member of a leading literary family—the Mitfords—as well as the mistress of Chatsworth. We first featured this great house in December 1979, and its impressive history encouraged us to return and ask the duchess for her first-hand account. The home was also the subject of the duchess's recent book, The House: Living at Chatsworth.*

*This issue, we knew, would not be complete without the insights of England's James Lees-Milne, an esteemed architectural historian and author. With warmth and perception he writes of the "persons of outstanding qualities" who shaped—and were shaped by—Britain's illustrious country houses.*

*continued on page 20*

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Home Collection

*continued from page 16*

**In Full Bloom**

Glorious gardens and colorful chintz immediately bring England to mind, and Julian and Carolyn Sheffield's Laverstoke House is no exception. Yet what is so exceptional about the vast estate—filled with memorabilia from a former Sheffield family home, now part of Buckingham Palace—is its undeniable warmth and lived-in feeling. Much of this has to do with Mrs. Sheffield's use of flickering fireplaces and ticking clocks throughout. Both simulate "company and talk, particularly when one is alone," she muses. "The unfortunate thing is that some clocks, like some voices, have an irritating tone. They are very human altogether." *See page 120.*


URSY BURNAND


URSY BURNAND

Julian Sheffield
Carolyn Sheffield



Quinlan Terry

**Architecture: Quinlan Terry**

"He is confident that his houses will outlive many structures of reinforced concrete," says architecture critic Gavin Stamp, writing this month on our featured architect, Quinlan Terry. One look at Waverton House, the elegant and traditional country home Mr. Terry built for Jocelyn Hambro in 1980, and you realize that confidence comes from healthy common sense, not conceit. Declaring himself "acutely depressed by the total acceptance of the modern movement," Quinlan Terry struck out on a lonely road in the early 1960s, becoming the standard-bearer for a return to classicism. *See page 144.*

**Longing for the East**

Belgian-born, London-based Dominique de Borchgrave shares the English love of foreign treasures and lands—especially India, one of the peripatetic countess's favorite travel destinations. At the same time, her career as a publicist for clothing designer Bruce Oldfield places her on the cutting edge of British fashion, a subject that has fascinated her since childhood. One day in school, the intrepid twelve-year-old sewed up the sleeves of her classmates' coats, so they could no longer be worn. "But only the *ugly* ones," emphasizes the countess. *See page 128.*


DERRY MOORE

Countess Dominique de Borchgrave



The Duchess of Westminster

**Where a Wayfarer Halts Her Journey**

Hill House, belonging to Sally, duchess of Westminster, has the very special charm of the English aristocracy when they put their feet up. However, for the adventurous duchess, moments of repose are few and far between. She gardens, breeds exotic birds and tends her rare black sheep, in addition to pursuing her greatest interest—traveling the globe. Yet her ties to Hill House always pull her back. "I'm off to Burma," she mentions in passing, "but I've got to be back for the lambing." *See page 202.*

**Romantically Baroque**

"Lucky" is how John Nutting describes the life he and his wife, Diane, lead at their eighteenth-century country house, Chicheley Hall. And soon the United States will be lucky as well, when a few of the many beautiful objects that surround the Nuttings will move temporarily to new quarters in America's capital, as part of "The Treasure Houses of Britain" exhibition. On a par with the Nuttings' generosity is their enthusiasm for the National Gallery show: They and a group of friends will be among the throngs of Britons flying in for the opening. *See page 1[illegible]*


NORMAN PARKINSON


NORMAN PARKINSON

John Nutting
Diane Nutting



Anne Peto

**Brevity Claims Its Victory**

"Most decorators think more of how a room looks than how comfortable it is. They should try living in their own rooms," advises Anne Peto, a New York–born designer now residing in London. A practitioner of what she preaches, Mrs. Peto has gained a greater appreciation for the necessity of comfort after moving from a much larger home into an enchanting, scaled-down mews house. What her new residence lacks in size is compensated for by the congenial neighborhood atmosphere. She tells of a previous resident who left a bunch of mistletoe on a neighbor's doorstep, encouraging noisy guests to say good night more quietly. *See page 210.*□

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## WRITERS IN THIS ISSUE

**Susan Mary Alsop** lives in Washington, D.C. and is the author of *The Congress Dances.*

**Paul Atterbury** is working with the National Trust on a book about the ceramics collections of Britain's great houses.

**Louise Bernikow** has recently completed a book on loneliness in America, to be published by Harper and Row this year.

**Ronald Blythe**'s books include *Characters and Their Landscapes.* He is now working on a "spiritual geography" of England.

**Roderick Cameron** is an inveterate traveler, author and arbiter of style. He has lately undertaken several interior design projects.

**Bruce Chatwin**, whose books include *In Patagonia* and *On the Black Hill,* is temporarily living in Greece, while he works on a project scheduled for completion next year.

**Alistair Cooke**'s upcoming book is *The Patient Has the Floor,* a collection of his addresses before learned bodies—groups of doctors, lawyers, statesmen and architects.

**Lady Diana Cooper**, a legendary beauty, actress and ambassadress, has left an indelible stamp on English society. She lives in London.

**The Duchess of Devonshire** is currently designing a line of garden furniture based on original pieces from her home, Chatsworth.

**Gervase Jackson-Stops** is architectural advisor to the National Trust of England and Wales.

*continued on page 26*



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## WRITERS IN THIS ISSUE

*continued from page 24*

**Elizabeth Lambert** has long been one of *Architectural Digest*'s correspondents, and has made many contributions to our pages.

**James Lees-Milne** will publish *Midway on the Waves*, the fourth and final volume of his diary, next year.

**John Julius Norwich** is currently working on a history of the Glyndebourne Opera and an architectural guide titled *The Architecture of Southern England*.

**William Raynor** writes novels, short stories and children's fiction. His books include *Chief Joseph*, *The Wheels of Fortune* and *Knaves of the Sword*. He now works as a freelance journalist in London.

**The Marchioness of Salisbury**, a noted garden expert, is researching the history of plants introduced to England in the 15th, 16th and 17th centuries.

**Gavin Stamp**, a well-known architecture writer, is at work on two books: *The Changing Metropolis* and *The Thirties Society*.

**Catherine Styles-Mcleod** is an avid traveler and a frequent contributor to our pages.

**David Sylvester**, distinguished critic and art historian, is now working on the catalogue raisonné of René Magritte's works.

**Hugo Vickers** has recently finished writing the authorized biography of Cecil Beaton.

**Sir Humphry Wakefield**, when not writing about design, is at work restoring his medieval castle in the north of England. □

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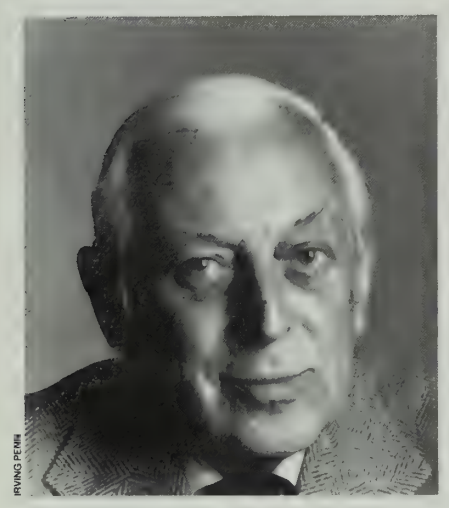
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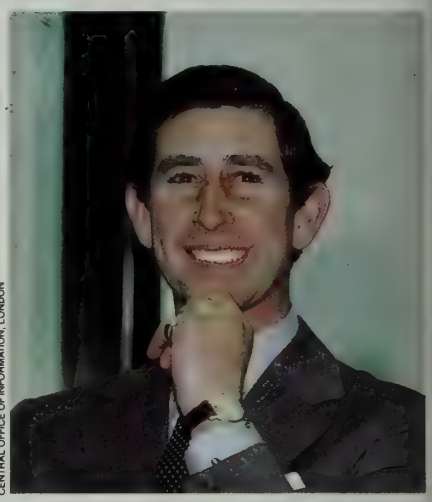
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## Assailing the Monoliths



IRVING PENN



CENTRAL OFFICE OF INFORMATION, LONDON

Alistair Cooke (left), a skilled interpreter of culture on both sides of the Atlantic, reflects on the popular backlash in Britain against uninspired examples of modern architecture—buildings increasingly perceived by their inhabitants as "either unlovely or unsafe or both." In the spring of 1984, Prince Charles (right) expressed this discontent in a speech before the Royal Institute of British Architects. Mr. Cooke would like the prince's remarks to fuel wider debate, and calls for a movement against the twin "banes of contemporary architecture": steel-and-glass office monoliths and soulless housing projects found in cities everywhere.

LAST SPRING, the Prince of Wales appeared as the guest of honor at the 150th anniversary banquet of the Royal Institute of British Architects. Having delighted his hosts by his mere presence, he proceeded to appall them by his speech, in which he briskly attacked modern architecture in general and, in particular, Peter Ahrends's design for an office building and top-floor exhibition center to adjoin the National Gallery.

There are perfectly good grounds for questioning this design, which at first glance might have been guessed at as one of the less inspired Garnier designs of eighty years ago, or yet another "model" factory by Gropius and Meyer done in 1914. Ahrends's latticed tower was the prince's special target, topping what he finally described as "a kind of vast municipal fire station." By this single image, the prince implicitly aligned himself with the Very Old Guard (Ruskin its first commander), which complained, and still complains, that railroad stations, factories, fire stations and the like are vulgar necessities of life, whereas architecture is something that is exclusively applied to houses, churches, museums, libraries and opera houses. To his pained audience, as well as to many intelligent people outside it, the prince (considered as a critic of architecture) exposed a familiar Achilles heel.

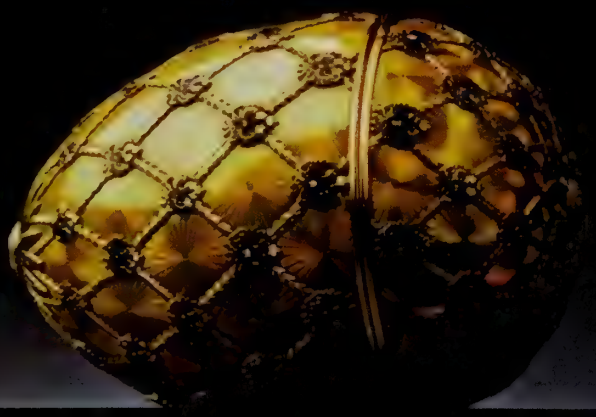
Thereafter, he must have greatly relieved his listeners by yearning for the designs of his favorite architect, none other than Quinlan Terry, a self-proclaimed traditionalist who bears the same irrelevant relation to the "Bauhaus vs. Tom Wolfe" debate that the late Sir Alfred Munnings, the Royal Academy painter of horseflesh, bore to any sensible discussion of his detested Picasso. Mr. Terry disdains the use of contemporary materials and reinforces his reverence for the classical orders by frequently announcing in public that they were entrusted to Moses by God, along with the moral package of the Ten Commandments.

By this downright dismissal of any and all modern architecture, the prince appeared to excuse himself from further serious debate. A pity. The prince was in a privileged position to arouse his eminent audience to a long-delayed but widespread revolt of the masses against the overwhelming movement of modern architecture to foist on them buildings they find either unlovely or unsafe or both. (By the way, the Ahrends design—the prince's "municipal fire station"—was rejected by the environment secretary. Some idea of the general level of the competition may be gathered from the fact that the rejected winner triumphed over seventy-eight entries. The rejected runner-up was Skidmore, Owings & Merrill, designers of the splendid new addition to San Francisco's Opera House.)

And why would the Prince of Wales be such a fitting spokesman for the rebels? Because the prince—a former dawn-riser at a tough Scottish school, former pilot, parachutist, minesweeper commander, persistent world traveler and chronic mingler with hospital patients, coal miners, soldiers, airmen, farmers, engineers, fishermen, Maoris, and the governors and governed of five continents—has had more contact with the mass of ordinary people in their far-flung variety than ninety-nine architects in a hundred. And any provocative speech by a royal is bound to receive, as the prince's outburst did receive, publicity beyond the dreams of any

*continued on page 32B*

# Did Czar Nicholas quibble with Carl Fabergé over the price of eggs?



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Assailing the Monoliths
*continued from page 30*

architect, however distinguished or self-promoting. If the prince had forgone his fussy objection to an indifferent Neo-Classical museum; if he had spoken more directly as a layman before the College of Cardinals; if he had called on his large experience of the complaints of ordinary people—then he might have mounted an overdue attack on these two banes of contemporary architecture: the office-building monolith and the workers' tower block.

For it is not the occasional whimsy of a small office building or museum extension that stirs much public ire. Such drab or garish oddities are everywhere. They may mock the human scale, but they don't overwhelm it. What ought to have been denounced and resisted is, rather, what Wright warned us about over a quarter century ago: "the noble possibilities of the machine . . . unwillingly forced to this degradation—these steel frames, steel rolled into lumber and framed into these tall edifices. Then they bring in the paper hanger and hang a facade on them. . . . The [skyscraper] has degenerated into a mere exaggeration of the box." He was anticipating the grim conversion of New York's Sixth Avenue (quaintly known to outlanders as the Avenue of the Americas) into a sunless canyon; the towering concrete jungle of Hong Kong's dreadful harbor; the smaller parody of it in post-Alioto San Francisco, a formerly unique American city; the downtown skyline of hundreds of cities in America, Europe, Asia and, now, the Persian Gulf.



GREATER LONDON COUNCIL



CHARLES HALL

ABOVE: An artist's rendering depicts an office building proposed as an extension of the National Gallery in Trafalgar Square. The design is by contemporary English architect Peter Ahrends. BELOW: Disaffection with modern architecture is reflected in a summer house for Michael Heseltine designed by traditionalist architect and spokesman Quinlan Terry, a favorite of Prince Charles. Free from the economic constraints of public buildings, the country house has remained an important outlet for pre-modernist design in Great Britain.

If there has been no great public outcry about the typical city core—the steel-and-glass-box cluster—of the second half of the twentieth century, it is because its mushrooming everywhere has been achieved with such massive confidence on the part of developers that the silent majority is cowed into the assumption that the building permits came from a public referendum. In truth, most people have no say in the sort of place they work in. The board chairman meekly approves a faceless monolith, and the construction crew moves in. Even when very many modern architects admit that the huge box—whether opaque or reflecting—is a dead end, the flourishing (or borrowing) corporations commission it as automatically as the London new rich went on

*continued on page 32F*

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Thomas Weeks. It is
mounted by an un-
ual pediment that
oes the facade of
Weeks Museum,
d is fitted with both a
cretaire and an elab-
tely equipped dress-
drawer. Circa 1795.

92½", W.38", D.23½"

nilar cabinets are in
mple Newsam House
d the Assheton-Smith
llection

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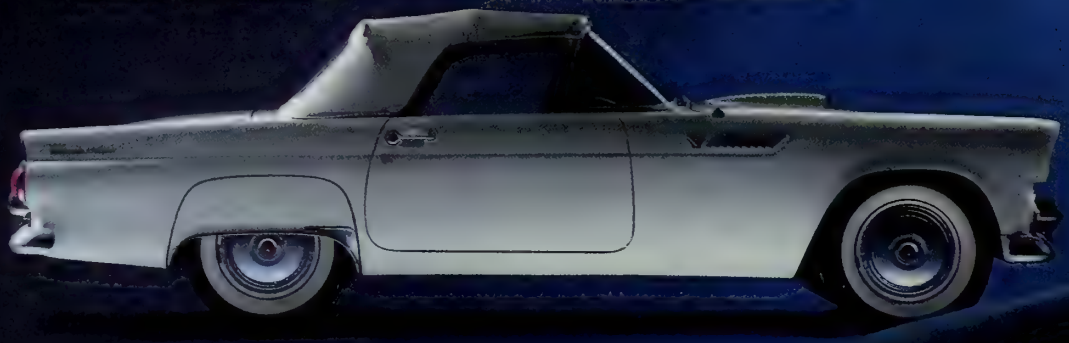
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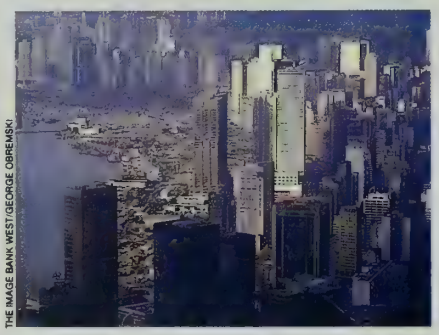

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Assailing the Monoliths
*continued from page 32B*

ordering up stuccoed Regency houses long after Belgravia and Pimlico were jammed with them.

But how about "the ordinary man's dwelling-house," which, under the continuing impulse of William Morris (architectural historian Nikolaus Pevsner tells us in an astonishingly wishful sentence), "has once more become a worthy object of the architect's thought, and a chair, a wallpaper, or a vase a worthy object



THE IMAGE BANK WEST/GEORGE OBREMSKI

A thicket of skyscrapers crowds the shore at Hong Kong harbor, exemplifying the indifferent design and helter-skelter development that Mr. Cooke finds is too often accepted as inevitable today.

of the artist's imagination"? Some worthy objects! Some imagination! I wonder if Pevsner ever saw the chairs and vases of his ordinary Victorian's "dwelling-house." This apparent digression points the way to the root of the trouble. Simply, that the modern pioneer architects, far removed from the life and tastes of their beneficiaries, handed down to them from above what they thought they ought to have. The central irony of the International Style is that it was invented by technological aesthetes as a life-giving escape hatch for the humble working man, and within a couple of generations had deposited him in the prison of the housing development known as the tower block. Only in the past dozen years or so has the ordinary man revolted against his "dwelling-house," not on aesthetic grounds but because it threatened his life and limb.

The rise and, literally, the fall of that concrete hive the tower block has been recently glaringly demonstrated in both America and Britain. In 1972, at the urging of the tenants, the city fathers of St. Louis blew up the vast Pruitt-Igoe project, which had withstood time and the elements for all of seventeen years. In 1980, HUD decreed the same fate for the prefabricated modules of New Haven's Oriental Masonic Gardens, which came unstuck in merely ten years, a "development" unanticipated in the daring designs of its architect, the dean of the Yale architecture school, no less. In Britain, the tower-block so-

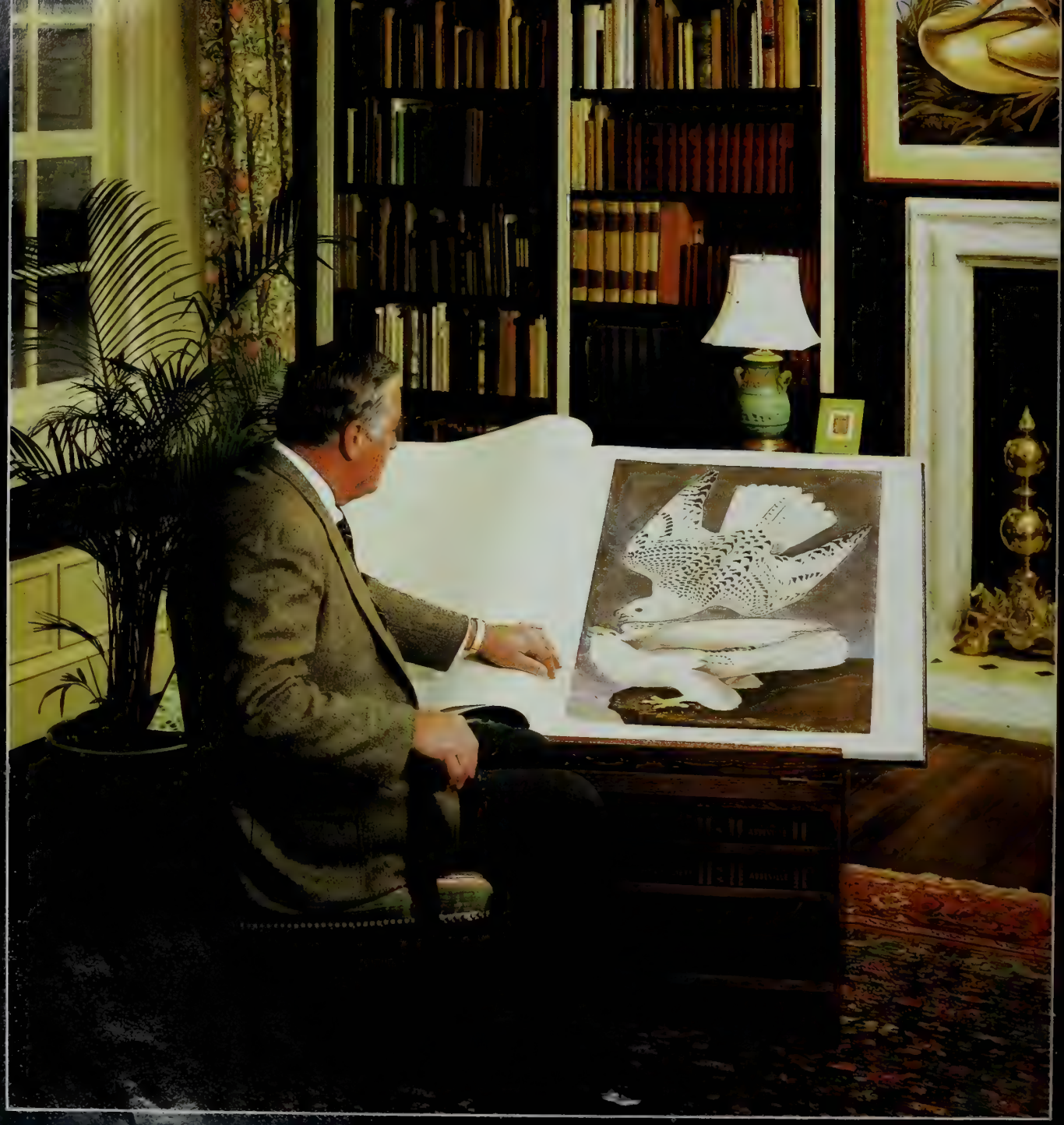
*Corporations commission the huge box as automatically as the London new rich went on ordering up stuccoed Regency houses.*

lution took a little longer to approach dissolution, but after joints came unjoined and concrete floors buckled, to the alarm of the tenants in the prototype, Ronan Point, this and eight other neighboring tower blocks were evacuated. The government or the cities now have to decide whether to patch up or demolish six hundred other tower-block masterpieces throughout the land.

Is this note of mingled glee and disgust the voice of a reactionary? Certainly. There is a time to act and a time to react. Short of the final war, there is no hope of demolishing the downtown box jungle. Short of impeaching city mayors with a passion for monolithic real estate, there is little chance of arresting its proliferation. But the prohibition—or better, the demolition—of the "modern" workers' housing project (a pre-World War I invention, conceived by German intellectuals with not the foggiest notion of the habits, pleasures and emotional needs of the workers) is surely an idea whose time has come.□




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# RODERICK CAMERON

## Marguerite Littman—A Southern Accent on Chester Square

THE LONDON HOUSE sits firmly at the end of Chester Square, a handsome, conventional five-story building. Two large bay trees in green wooden tubs, trained into columnar growth so voluminous that one has almost to brush through them to reach the varnished door, suggest something a little different from most London houses. Indeed, one's instincts are correct, for there is nothing usual about the hostess who greets her guests at the double doors of the drawing room on the first landing.

Marguerite Littman is attractive, slight, very feminine and vivacious, with unruly bobbed hair that falls in an untidy fringe across her forehead, the untidiness carefully contrived by her hairdresser. Mrs. Littman dresses with flair, and more likely than not she will be wearing a Lagerfeld interpretation of Chanel or an Yves Saint Laurent boutique confection to which she has added pearls, chains and beads of her own composition, made up for her by Jones, an imaginative jeweler in Beauchamp Place. The shoes are carefully matched to the dress and the heels low. Her greeting is warm and her accent southern, overlaid with international tonalities. Mark Littman, a brilliant Queen's Counsel, jokingly accuses his wife of returning to Louisiana every year to brush up on her accent. It is an accent, incidentally, that some years ago landed her a career in Hollywood, where she played the role of southern advisor on a spate of films. It was Marguerite Littman who schooled Elizabeth Taylor in Tennessee Williams's *Cat on a Hot Tin Roof*. She also worked with Kazan on the Broadway production, acting as consultant on the question o[illegible]

Her own house [illegible]



PHOTOGRAPHY DERRY MOORE

Known for her social élan, and a gentle southern accent she once taught to actors in Hollywood, Marguerite Littman cultivates a gracious atmosphere in her London home on Chester Square. Sparkling conversation is part of the fare at Mrs. Littman's luncheons, which—in the tradition of the salon—are often attended by distinguished writers and artists.

ple of how good she is at atmosphere. Immediately one is conscious of a soothing sense of luxury. Mimosa-scented joss sticks from Czech & Speake in Jermyn Street burn in the hall, below a porphyry bust of a Roman emperor found amid the Rothschildean jumble of the late Geoffrey Bennison's Pimlico shop. On the left is the dining room, draped with an exotic red flowered chintz given to her by Billy Baldwin. Light filters through coconut palms in baskets, and there is a round table that may be covered with any of a variety of printed cottons. Pepper is ground out of a silver-headed artichoke and the salt sprinkled out of [illegible]omething equally fine and unusual.

Mrs. Littman does most of her entertaining at lunchtime. The guests are many and amusing, generally people you're glad to see or want to meet. Among them is the ever-radiant Lady Diana Cooper, who now, because of her advanced age, laughingly accepts a weekend invitation by telling her hosts she would love to come "as long as you don't mind if I die." Christopher Isherwood is another visitor, on his rare trips to London; the dining room walls sport a larger-than-life portrait head of him by his friend Don Bachardy. The selection of scintillating companions is endless, including Sir Sacheverell Sitwell, one of the famous trio of that remarkable family; Prince Rupert

*continued on page 40*




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Marguerite Littman—A Southern Accent on Chester Square
*continued from page 36*

Loewenstein, an always engaging entertainer; and the ever-youthful Sir Stephen Spender, who appears to have total recall about nearly everybody in the literary world. Sometimes there will be David Hockney with his owllike glasses and cornsilk hair. And this is naming only a few.

The food is delicious and unexpected: prune soufflé or crab gumbo from the south, or, for a quiet dinner when it's the couple's day off, cold lobster with slices of papaw, mango and melon, and a mayonnaise flavored with curry and apricot jam. The drinks before lunch are equally inventive, served in the upstairs drawing room. If it's a warm day, the French windows will be opened onto a plant-filled balcony that overlooks the square's central garden, which one year was the scene of a successful charity benefit for invalid children hosted by Mrs. Littman.

Long necklaces swinging, Marguerite Littman glides across the parquet floor—she has a quick, distinctive walk—to the skirted drinks table at the far end of the room. There will be champagne and raspberry juice, or vodka, grapefruit juice and a dash of Campari—a drink often served by Mark Birley, the owner of the new, fashionable Harry's Bar in London. The glasses will be from Venini in Venice. Nothing is left to chance, and everyone takes delight in the occasion.

The drawing room is a pleasant room, luxuriously underplayed, with comfortable sofas covered in a thick textured cotton. There are great baskets of orchids about; waxy, sweet-smelling lilies; and sometimes dwarf Chinese oranges. A section of picket fence, a David Hicks innovation, hides a radiator, and over it hangs an organic green composition by Graham Sutherland. On the opposite wall, a whirling dervish robe stitched to a frame of felt, is displayed as a picture; below it, arranged on a bulging-front commode, is a collection of mother-of-pearl artifices from India, among them a powder horn from the Rajastan and a decorative sandalwood jewel case. Smoke from more joss sticks—this time the bitter orange made by Agraria in California—curls up through tuberoses growing in a pot. Lavender stalks bunched into baskets are all over the house. Guests' drawers and cupboards are supplied with sachets and their bathrooms with scented oils. Mrs. Littman, quite rightly, regards sweet smells as a necessity in a house.

Upstairs, the walls of the master bedroom have just been refaced in a soft coral-colored cotton from Sanderson. The same material, in ivory on the windows, serves as draperies for the four-poster bed. Changes in the house are frequent and felicitous, lapping the visitor in a soothing sense of well-being. The latest tunes from America are apt to be playing on the stereo—or, if Mr. Littman is home, an aria from one of the operas. Music is very much in evidence.

A lunch invitation from Mrs. Littman is always something to look forward to. She is a gay, versatile hostess, with bubbling enthusiasm, a mischievous smile and much kindness—altogether a mercurial character. She loves dancing and has a stratum of friends who accompany her to Annabel's or some new disco—what she calls her "alley-catting."









TOP: The dervish tunic in the Littmans' drawing room might serve as an emblem of their globe-trotting. An Italian bombé commode bears pearlescent containers Mrs. Littman found in India. ABOVE: A bust of a Roman emperor welcomes visitors in the entrance hall.

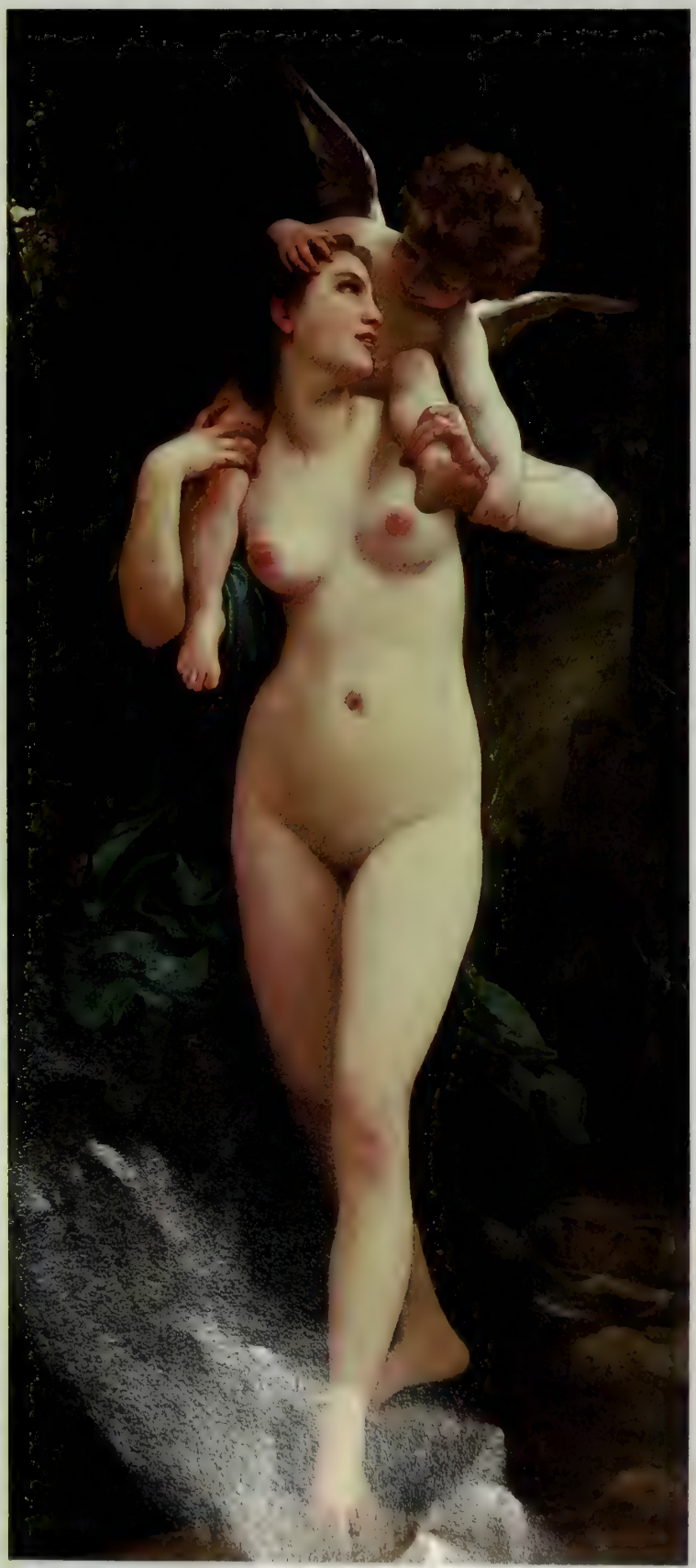
TOP: Even a half-landing offers a pleasing arrangement, including Japanese glazed stoneware hawks, a lavender bouquet and fragrant incense—a Littman trademark. ABOVE: Delft jars in the dining room harmonize with the English blue-and-white soup bowls.

*continued on page 42*




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**WILLIAM ADOLPHE BOUGUEREAU** *Venus and Cupid*
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A Southern Accent on Chester Square
*continued from page 40*

Driving with her in London in her Jaguar (she is seldom chauffeur-driven) is quite an experience—an elegantly shod foot on the accelerator; small diamond-ringed hands on the wheel; glasses on her nose, for she is somewhat short-sighted—one never feels quite sure, but nothing unfortunate ever seems to happen.

Traveling plays an important role in the Littmans' life. Mark Littman spreads his net wide. When in India they stay at Bombay's Taj Mahal hotel, one of the great hotels of the world, vaguely Tudor Revival in style and recently cleverly redecorated. They generally occupy a luxurious suite on the top floor of the old building (and it's essential to be in the old wing). A touching story is connected with the building of the hotel, which dates, like much in Bombay, from the last quarter of the nineteenth century. The architect, having drawn up his plans, left for a holiday in England and on his return found that the contractor had faced the hotel back to front. Unable to cope with the situation, he committed suicide. The Littmans also frequent the lovely Lake Palace hotel in Udaipur and the Fort Aguada at Goa, where one can see Mrs. Littman in a large straw hat and dark glasses, reading in the sun but never sunbathing—a completely foreign pastime for a southern belle with magnolia-fair skin.

Recently Mark Littman had some lengthy business in France, and the Paris Ritz corridors were redolent with Marguerite's *Mitsouko* from Guerlain. Her slim figure is also a familiar sight in Bangkok's Oriental Hotel and the Cipriani in Venice. And Hollywood claims her for a short part of every year, as does Louisiana. But despite these peregrinations she is very much a part of the London scene, and how fortunate for London. A feminine touch, when carried to the lengths Marguerite Littman takes it, does help make the world a more civilized place to live in.□



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# OWEN EDGAR



JAMES TISSOT (1836-1902)
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Introducing...




# Dolls of the World

A fascinating collection of porcelain collector dolls, each portraying the traditional dress of a different country of the world.

FRANCE
Brigitte

Shown actual size

©DM




Shown smaller than actual size of 8½" in height.

Imagine a collection of porcelain dolls, each one authentically portraying the traditional dress of a different country. Picture a collection in which each porcelain doll is unique, not only in dress but also in facial appearance. Imagine a collection you can buy today that is crafted with the same care that the great 19th century dollmakers lavished on their creations.

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Each young girl's costume will be individually hand-tailored. As appropriate, costumes will feature elegant embroidery, exquisite lacework, and fascinating fabrics with different weaves, textures and colors. Each doll will be distinctively dressed from head to toe – in a generous eight and one-half inch size. Each young girl will have a personality of her own, which reflects the country she represents.

There's *Brigitte,* of France, attired in traditional dress that features a ruffled bonnet, lovely pinafore and a dress with elegant lacework. *Carmen,* of Spain, will wear a bright red dress with ruffled flounces as well as a matching *serape.*

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### Each doll will be accompanied by a display stand

The display stand will allow you to display each lovely doll wherever you wish – on a table or a shelf, on a mantle, or in a cabinet with other prized collectibles.

Each doll will also come with a Certificate of Authenticity bearing your personal serial number – establishing each doll as part of your registered collection.

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These dolls can be obtained only from the Danbury Mint. When you can find dolls of comparable quality and size in stores, you can expect to pay up to $50 each. But the Danbury Mint is able to offer each doll in *Dolls of the World* for only $24.50 – with no extra charge for the stand.

To acquire your collection, simply complete the Reservation Application and return it promptly. You will receive your dolls at the rate of one every month and will be billed separately for each shipment. You may charge each doll to VISA or MasterCard.

Your satisfaction is guaranteed. If you receive a doll you are not satisfied with, you may return it within 30 days for a replacement or refund. You may cancel your subscription at any time.

### Act now

*Dolls of the World* is an incomparable collection which combines everything you could desire: authenticity, exclusivity, meaning, beauty and craftsmanship. Do reserve your collection today!

RESERVATION APPLICATION

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# LADY DIANA COOPER

## A Handful of Houses



THE BETTMANN ARCHIVE/BBC HULTON

Between her American performances in *The Miracle*, the dazzling Lady Diana Cooper returned to England in 1924 on the *Homeric* with her mother, the duchess of Rutland. Now, sixty years later, Lady Diana recalls the splendid homes of her youth.

I OPENED MY EYES for the first time in 23A Bruton Street, London W1, not knowing, of course, that I was in the heart of Mayfair in the most civilized and powerful capital (at that time) in the world. In 1892, Bruton was considered a modest street, and 23A was not big enough for a numerous family—mother and father, two sisters, one brother, Nanny, nurserymaid, butler, cook, kitchen maid, housemaid, some occasional "tweenies" (the "between" maids who worked between the kitchen and the rooms upstairs) and footmen. The house still stands, with no blue plaque to commemorate my birth, but with a shop window where once was a classical door and modest pillared porch. At fullest, we would overflow into Lord Rowton's residence in Berkeley Square—grander by far, for he was a rich philanthropist, once Disraeli's secretary, who loved my mother and offered her his house for her growing family. He did not have his name engraved showily on his letter box, as Earl Powis, living opposite, did.

I left Bruton Street when seven years old so cannot recall much about its interior or decoration—normal, I suppose, tinged with my mother's Pre-Raphaelite taste: blues and greens, her drawings hung on the walls, a pug or two (said to be safe with children) and lots of dr[illegible]—one for stuffs and dress [illegible] others for lace, fur, artificial flowers, feathers and boas (ostrich for court), and so on.

From there the family—though far from rich—moved to a spectacularly magnificent house, 16 Arlington Street. A political Lord North had lived there many years before, I think. "Last house on the right under the arch" was said to the driver of the four-wheeler or hansom cab (we never had a carriage), and once through that arch we found ourselves in a big-cobbled courtyard in which stood an unpretentious but distinguished brick house. The door opened onto a truly vast hall, from which rose a magnificent staircase of polished stone, sunlit from its glass roof two stories above and balustraded with elaborate but aerated iron, brass and steel.

This great hall was scarcely furnished. Somewhere near the door was a discreet lavatory for gentlemen. There also stood a fine lacquered chest for visitors' cards and for little columns of pennies prepared by the staff for my father to hand to crossing sweepers, who swept roadways in the deeply muddy streets of Mayfair. What guests did with their coats and toppers I cannot imagine—cast them onto chairs, I suppose, or, if the guests were "special," they took their hats and gloves with them into the inner sanctum.

On this ground floor were three very large rooms. One, looking onto the courtyard, was unselfishly taken by my mother. The other two, giving onto Green Park and elaborately decorated by the great William Kent, were the dining room and my father's so-called study. All of these boasted very beautiful marble mantelpieces, which in the cold weather blazed with "pitmouth" coal, there otherwise being no heating save for an unreliable black stove in the hall.

The back stairs, from basement to second floor, defy description—dark

*continued on page 54*

# *where in the world...*



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KARGES BY HAND

A Handful of Houses
*continued from page 50*

and windowless, harsh stone, curiously narrow, with one delightful eccentricity: The iron balustrades, normally straight, were sharply curved to allow for ladies' hoopskirts. Going down these fearsome stairs from the ground floor, you would find yourself in another huge, undecorated room, giving onto an untended garden and housing for many years my mother's chef d'oeuvre, the tomb of her elder son.

From this landing came the endless passage, the full length of the big courtyard, which led to the kitchen and the gatehouse, a small house on its own. All meals had to make this expedition and be staggered up the flight to the dining room—tepid, too, by that time, and quickly put on brass trays heated by little spirit lamps.



THE BETTMANN ARCHIVE/BBC HULTON

Lady Diana grew up in the stateliest of English residences. She played, as a child, in the vast emptiness of Haddon Hall (below), her family's second seat, and remembers gazing at the massive four-poster bed in the State Bedchamber (above). Haddon lay dormant for centuries until her brother inherited it.

On the first floor were the magnificent reception rooms, the finest made of mirror and gilt decoration, looking onto the park, where each week a band of soldiers played Gilbert and Sullivan. One room, the best, became my nursery when I was found to have Graves' disease—a creeping paralysis of the muscles, in those days wrongly thought incurable. Came the '14 war and the house became a hospital for about twenty officers, whom I helped to nurse—and that's enough about the "last house on the right under the arch."

Our country life was led in the rather dreary yet adored Woodhouse, in the little town of Rowsley, Derbyshire. It had one bath and an outside WC, no electric



*continued on page 58*



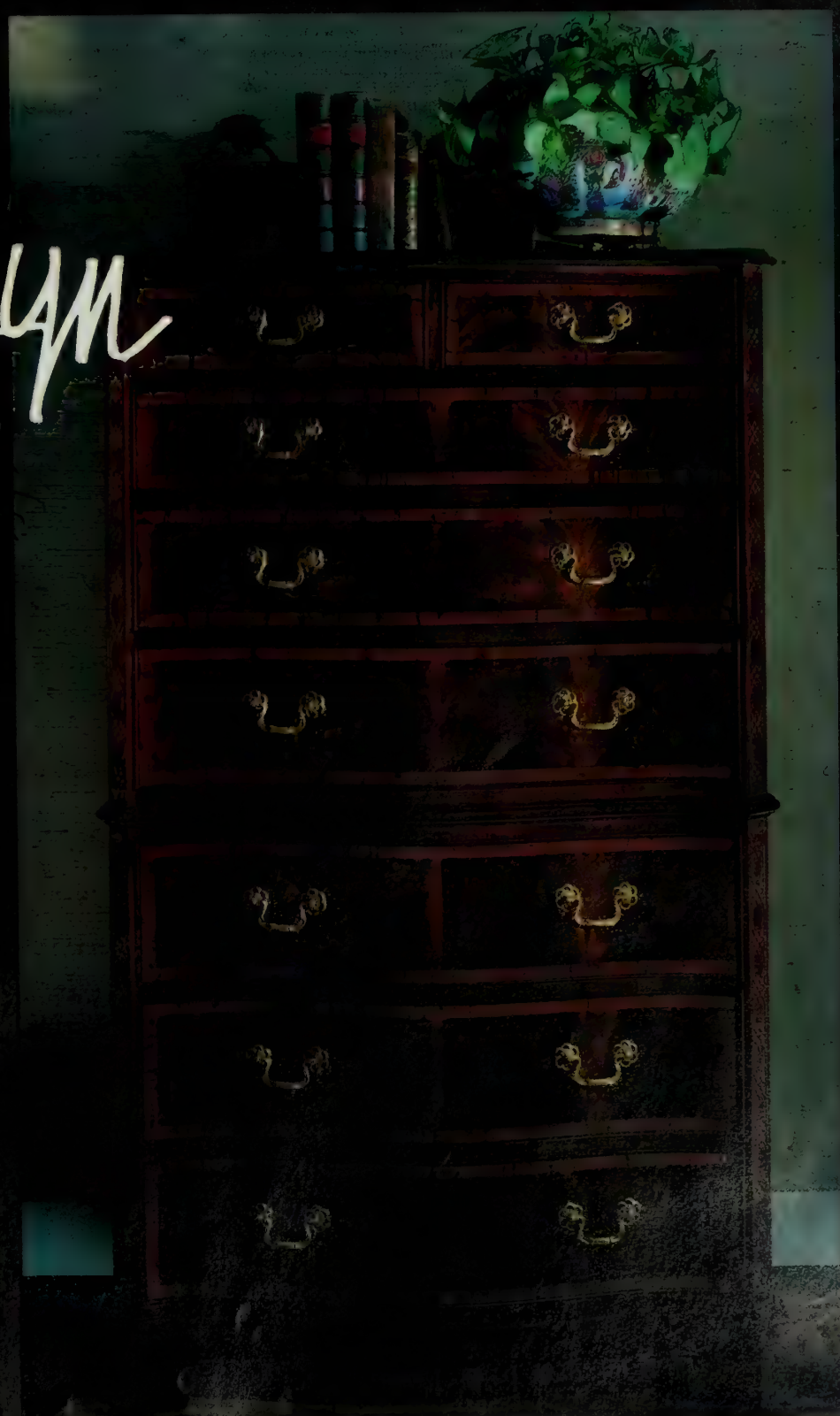

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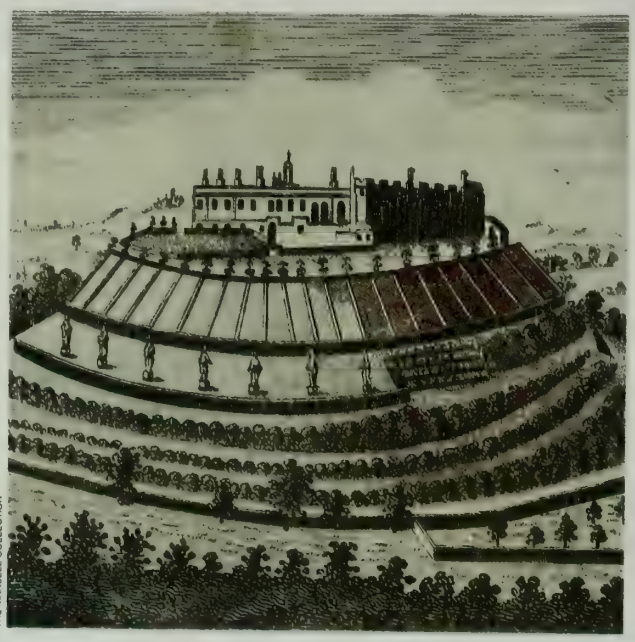
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A Handful of Houses
*continued from page 54*

light, and was within a mile or so of the most beautiful (to me) house in England, Haddon Hall. Our taste and enthusiasms were totally influenced by Haddon, which had belonged to my family for centuries, and most days we were there in its wonderful emptiness, unfurnished but for one wood refectory table and one magnificent high-posted bed, the resting place of worms and moths. Architecturally interesting was the house's rare brightness. Built over the centuries from King John to Queen Elizabeth I, then altered and enlarged in the days of Queen Anne and her Georgian successors, it had curiously large windows—leaded, of course—many deliberately curved, diamond-paned ones that successfully caught light from within and without. They glistened at all times from afar. The other oddity I remember was that the famous long gallery's paneled and decorated walls owed their pale ashen color to a certain water wash stenciled to simulate true wood.

The wonder of Haddon was its timelessness. Until my brother inherited it, it had been completely untouched. Built on rock, its thick walls and frail windows had withstood injurious time, and in those days we approached it as if it were the Holy Grail. Now electricity, bathrooms, closets and kitchen have been invisibly installed, and the



THE MANSELL COLLECTION

Designed by James Wyatt and rebuilt after a fire in 1816, Belvoir Castle (below), primary seat of the dukes of Rutland, at first intimidated young Lady Diana, but soon became a beloved family home. A Neo-Gothic dairy in the park is now used as a summer house. The castle replaced an earlier Charles II house (above) atop a hill overlooking the Vale of Belvoir.



THE MANSELL COLLECTION

*continued on page 60*



# Continental Mark VII. Judge it by the competition.

Ironically, the best perspective from which to view the new Continental Mark VII may be from another automobile. A respected road machine like the Mercedes-Benz. For such is the caliber of automobile the Mark VII was designed and equipped to compete with.

The heart of this Mark VII's competitive nature can be found in its heritage. Lincoln automobiles were shown to be the highest quality luxury cars built in America according to the ultimate judge of quality—owners. When 1981 through 1983 luxury car owners were asked in a 1984 survey about car problems they had experienced in the last six months, Lincoln owners had the fewest.

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The 1985 Continental Mark VII.

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A Handful of Houses
*continued from page 58*


BRITISH TOURIST AUTHORITY


BRITISH TOURIST AUTHORITY

Though the exteriors of Belvoir Castle (top) and Haddon Hall (above) have long remained unchanged, the interiors have been modernized—especially at Belvoir, where Lady Diana's nephew, the present duke of Rutland, makes his home. Both of these great houses can be visited during the summer months.

gardens have been built up and nurtured with imagination, love and success by two owners' wives.

The other overpowering seat my grandfather ruled over crowned an unexpectedly high hill in the Vale of Belvoir. The great castle, steeped in medieval and Neo-Gothic architecture, seemed monstrous to us. In the early 1800s, a duchess of Rutland from Castle Howard had been so disappointed by the charmingly sober Charles II house built to replace an

early fort destroyed in England's Civil Wars that she had had it torn down in a trice and her own, or James Wyatt's, idea of a fortress built, with a round tower as at Windsor Castle, battlements at every level, and cannon on a redoubt. In 1816, when its towers were ready to be opened by the prince regent, it caught fire, burning its treasures and many a famous picture. But, undaunted, she built it up again, together with a mausoleum on a little neighboring hill so steep that she had to execute considerable earthwork connecting the two hills. The duchess had about eight children and died in her early forties. She floats now in marble in her chapel, surrounded by winged stillborns.

We love Belvoir now, Betjemanized as we are, and we can also walk the passages without coats and have a real bath and enjoy the half of it the tourists have left us.

I'd grown up by 1912, married after World War I and looked for a house—flats were unfashionable, as they did not have enough room for servants. I found a gem in Bloomsbury. There was a longish row of houses in Gower Street of, I suppose, 1800 vintage—old enough to have really lovely Adam mantelpieces, good stone stairs with classical balustrades, and long gardens at the back with forest trees. The one I chose had four floors and a bright basement, and fortunately I was able to acquire the first floor of the neighboring house as well. Eight years later I took on the first floor of the next house along, so that we had nine windows on the street. My bedroom and dressing room were drawing rooms, and drains were not allowed, but I had a camouflaged bath and loo built into the windowsill. The duke of Bedford, our landlord, never knew.

Smart people thought the quarter disreputable. We thought it ideal—and it was. The Blitz brought it all down, and a room decorated by Rex Whistler, being undamaged, I gave to University College, London, almost

*continued on page 62*



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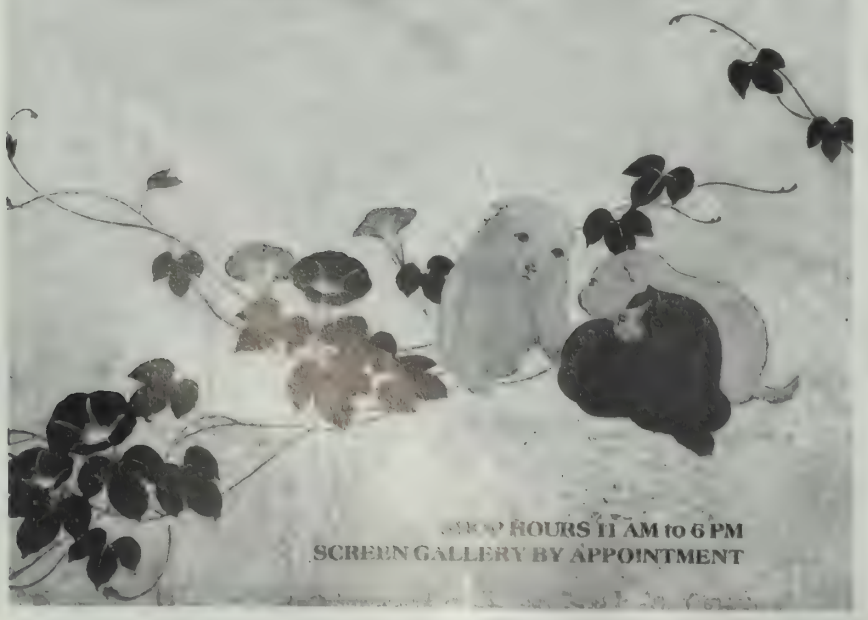
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A Handful of Houses
*continued from page 61*

next door, where it is fondly tended.

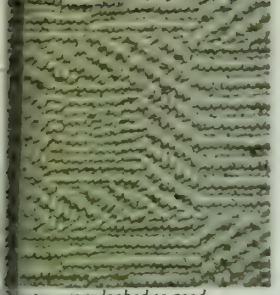
Every August, from childhood, we used to frequent a picturesque if uncomfortable cottage in Sussex, a few miles from Bognor Regis on the South Coast. It improved a bit with the years, but never to the point of having proper WCs; the earth closets in the garden were disagreeable but adequate. Eighteenth-centuryish, Gothic window frames; two-and-a-half acres and infinite shingle, sand and sea—this was its style. By degrees and deaths the whole little property became my own. We really loved it—more than many guests who came for the Goodwood race meeting and found the discomfort hard to bear.

**The duchess floats now in marble in her chapel, surrounded by winged stillborns.**

George V went to Bognor to convalesce in 1929—after which the area became "the Royal Road to Health" and lost its isolation and its cornfields to villadom. But we still loved it—especially when, for two years of the war, I converted it into a tiny farm: "three acres and a cow," six porkers, thirty ducks and hens, two goats, uncountable rabbits.

Never was there more delightful war work, or any more pleasing to friends and neighbors in those grim days of food rationing. And at the bottom of the field were our most reassuring defenses—acres of barbed wire, with guns and guards and long rows of scaffolding to spike enemy tanks as they landed.

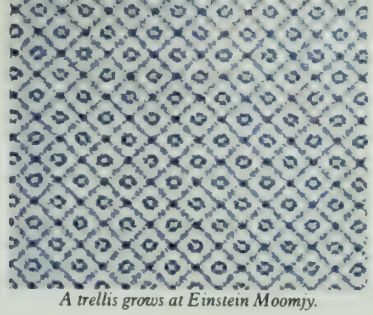
But I've no more room to write about the houses I have since occupied. There are five—Singapore, Algiers, an embassy in Paris, a château in Chantilly, the house in which I live today in London's Little Venice—too many, really, but that's what comes of living as long as I have. □



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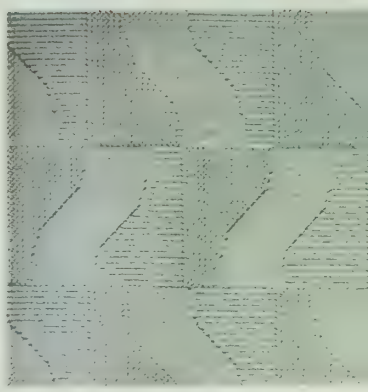
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Retail.

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Retail.

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## A Taste for the Unique Antique

"I WOULD RATHER SEE the portrait of a dog I know than all the allegorical paintings in the world," pronounced the great Dr. Johnson, and many an Englishman alive today would fervently breathe assent.

British taste—down-to-earth, eclectic, individualistic and sometimes frankly eccentric—is the keynote of Christopher Gibbs's gallery in London. But *taste*, like *culture*, is one of those words that sends an unhappy *frisson* down English spines. It smacks of too much ear[illegible]. Perhaps British taste could [illegible] scribed as the triumph [illegible] infinite variety, always [illegible] lowance for a little diso[illegible] Englishman can wholeh[illegible]



PHOTOGRAPHED BY DEREK MCCRE[illegible]

consider his home his castle, or his castle a home, if it lacks a clutter of sensible walking shoes in the cupboard, a bundle of photographs in the attic, and "that funny thing your grandfather brought back from India" buried in a dim corner—with, ideally, a couple of dogs overseeing matters from their sleeping quarters near the bow-fronted commode.

There have always been people who remade taste, bringing in new ideas. From Peking to Mandalay, from all over the world, the paraphernalia of British life flooded into [illegible]tately homes: tapestries from Brus[illegible], marble statues from Greece, [illegible]ars from Venice. "It's to [illegible]English history," observes Christopher Gibbs. "We're a great trading nation, so we've accumulated the results. Yet there is a discipline. English taste is a mixture of the sober and the rich—Oriental carpets, serious furniture, chinoiserie, and the odd bit of glittery stuff thrown in."

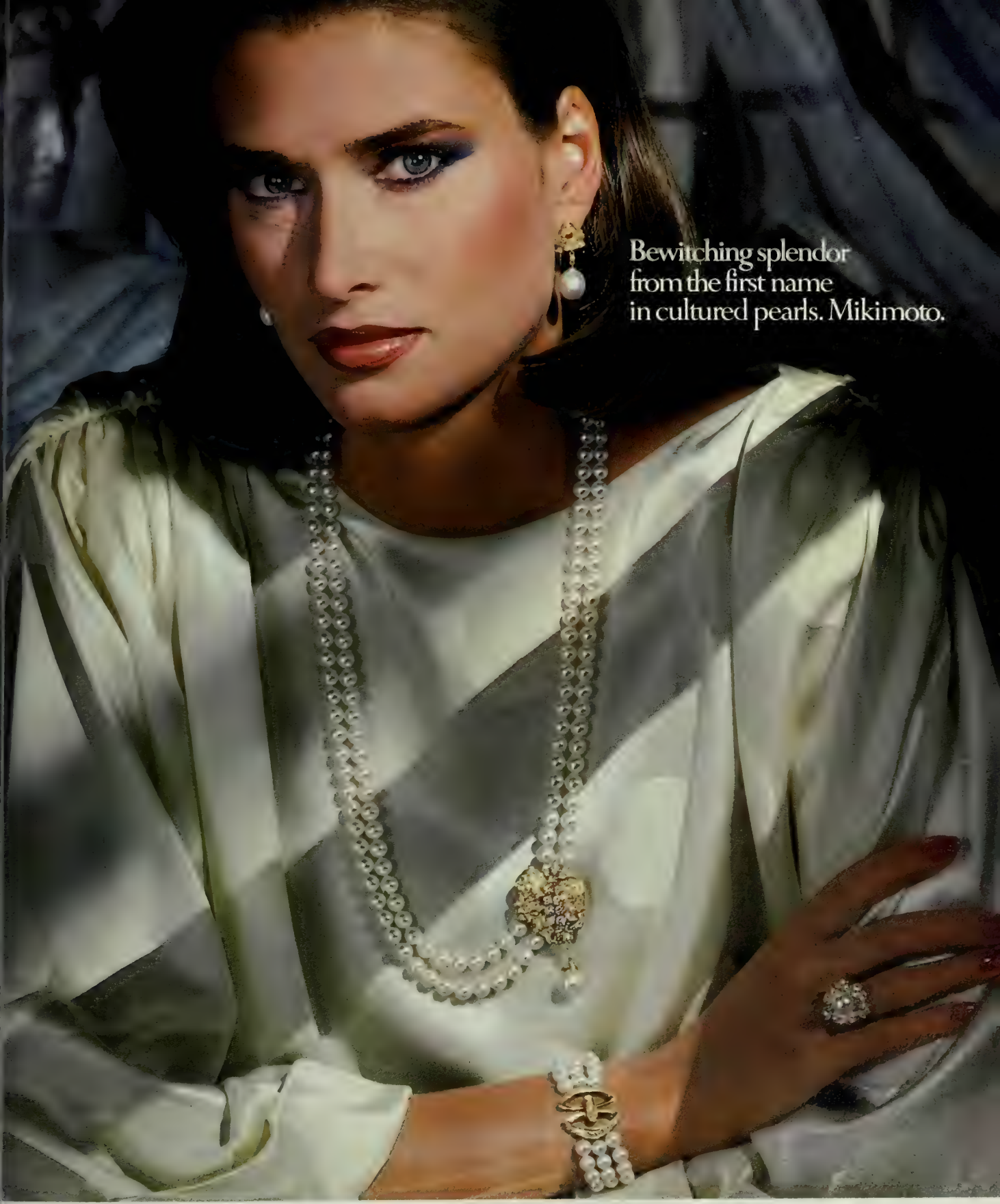
His own gallery points to the truth of this. Busts of politicians, portraits from an English country house and a superb early-eighteenth-century engraved mirror from Germany have all won a place. "I've always bought right across the field," he remarks. Several of the objects have historical associations; many are larger than life.

One nostalgic piece is a splendid dining table of Indian *chumpa* wood, with a silver plaque recalling its presentation in 1861 to Viscount Powerscourt in Madras. It comes from a vanished era when great chunks of the globe were colored with the pink of British colonialism. The Kiplingesque society that spent its best years in outposts of the empire knew strange longings. Abroad, it yearned for the tender greens of England; returned, it pined for the heady perfumes of India or the vast ochre landscapes of Africa, in a division of affection that could never be resolved. The story is in this table.

There is much the British do not say. That celebrated gift for understatement which is part of their humor, the stiff-upper-lip tradition, penetrates deeply. It covers strong feelings, paradoxically expressed by playing down the very things that matter to them, and this trait is a subtle part of the English approach to

An inveterate and inquisitive traveler, Christopher Gibbs realized his passion for antiques while at Eton and, over time, cultivated his keen eye for the unusual, borne out by his London gallery.

*continued on page 70*




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A Taste for the Unique Antique
*continued from page 66*

interior decorating. Nostalgia crops up in unlikely places. When, during a period as an interior designer in the sixties, Christopher Gibbs worked on Mick Jagger's house in the countryside, he helped furnish it with Anglo-Indian furniture in exotic woods.

The dealer's own taste started developing when he was a thirteen-year-old Eton schoolboy. The fact that he had previously suffered from infantile paralysis was a heaven-sent excuse for escaping from interminable afternoons of cricket and muddy forays onto the rugby field. "Go for a jolly good walk instead," sympathetic masters would advise. "Try to get in a spot of bird-watching." And young Gibbs would take off, bird-watching far from his mind, to plunder the local antiques shops. "I'd buy in one for three and sixpence, and sell in another for five shillings. Drawings and bits of porcelain. Things I liked. And there was a wonderful old American lady who would explain to me why she took a thing or not."

Eton was followed by a period in France ("Tours, where the accent's supposed to be pure, and Paris, where I bought and sold books"); later came a spell in the Middle East under the famous British archaeologist Dame Kathleen Kenyon. "A great lady. I think she'd worn the same divided skirt for the past fifty years." Attached to the British School of Archaeology in Jerusalem, he became attuned to the ancient world and to Byzantium, finding fascination in the endless religious schisms of the early church. This interest in ecclesiastical art has unearthed some of his most story-ridden objects.

High on the list is Millet's painting of the Immaculate Conception, commissioned for Pope Pius IX in 1851. The French constructed an elaborate railway carriage for the pontiff to ride about in, and the wildly allegorical painting, which would doubtless have incurred Dr. Johnson's gravest disapprobation had he ever set eyes on it, was destined for the audience chamber of the carriage. The pope himself frankly detested the depiction of the Virgin as a sweet, pudding-faced maid poised uneasily on the crescent moon. "These Frenchmen don't know how to paint the Madonna!" he exploded in a letter.

Travel and history, empire and exploration have contributed to British taste, but the country house—and its mixture of indoor and outdoor living—formed it. One of the oddest finds to make its way to the gallery came about during a picnic in Berkshire, when a friend climbed through the roof of a barn near a long-derelict country house to stumble on some seventeen carved wooden stags' heads, bearing the real antlers of stags shot by the son-in-law of James I, husband to the Winter Queen. The owner was sought, the heads bought and rapidly sold—prized, no doubt, not so much for the names attached as for the comfortable feeling they evoked of the continuity of British life. For the same reason, Christopher Gibbs has no qualms about finding a home for a small circular table, dated 1870, with the photographic portrait of every Master of Hounds in England displayed under glass.

On the one hand, the British welcome new ideas. They have admitted the bidet into bathrooms and paella





ABOVE LEFT: The main gallery reveals a panoply of history. A 17th-century portrait of George Fitzgerald, sixteenth earl of Kildare, is from the Irish School. ABOVE: A George II center table of oak once stood in the vestry of St. Paul's Cathedral in London. Pictured in a giltwood frame bearing the family crest are the Wyndhams of Clearwell Castle.

*continued on page 72*

# *Jean Lassale s.a. Genève*

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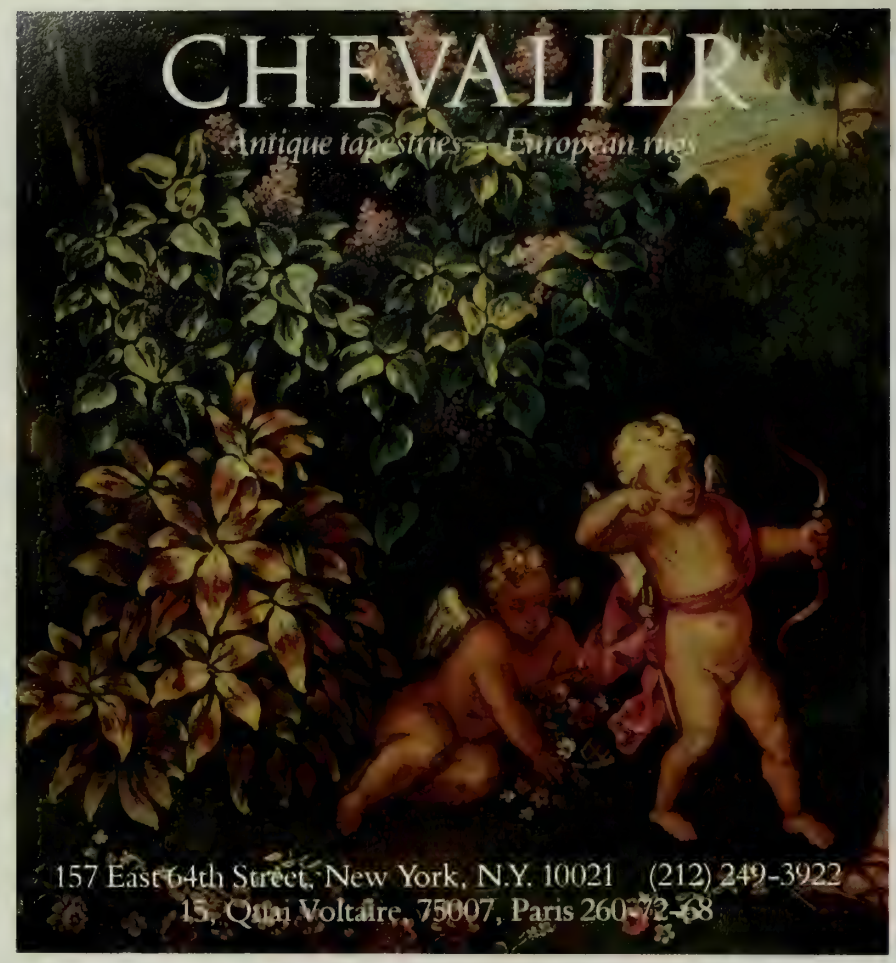
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A Taste for the Unique Antique
*continued from page 70*

into pubs with much the same practical appreciation that they accorded the potato when it was brought back from the New World. On the other hand, mere fashion perturbs them, even though "they have a guilty feeling they should be doing something about 'now,' " says Mr. Gibbs. When asked for a generalization about interiors, he is ready with a revealing quotation from an English lady: "Every room should have a note of red in it—and something shabby."



Christopher Gibbs prefers the "delightful, rather than the serious." Here, a cabinet composed of coromandel screen fragments.

Eccentric, this island race? Perhaps secure enough to enjoy being themselves, with a strong sense of the past. Shakespeare would still feel at home in a Thameside pub. Chaucer's pilgrims would not be completely bamboozled by twentieth-century Canterbury. Loving hearth, home and country things, suspicious of pomposity, and with a whole empire still entrenched in their affections, they have knotted disparate threads together to weave a recognizable tapestry of national taste.

Dr. Johnson was close to the heart of the matter when he spoke about literary style, praising that which is "familiar but not coarse, and elegant but not ostentatious." To such an ideal of taste, most British men and women would willingly raise a resounding "Hurrah!"□

*—Catherine Styles-McLeod*




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# THE MARCHIONESS OF SALISBURY

## English Gardens—The Shapes of Change



DERRY MOORE

*Grey walls that lichen stains,*
*That take the sun and the rains,*
*Old, stately and wise,*
*Clipped yews, old lawns, flag bordered,*
*In ancient ways yet ordered,*
*South walks where the loud bee plies....*

—ANONYMOUS

THESE LINES EPITOMIZE FOR ME the feel of an English garden, more especially the gardens of my husband's family homes—Hatfield in Hertfordshire, and Cranborne in Dorset. But when an Englishman thinks of English gardens today, he would not, I believe, conjure up a picture of any particular style of garden. He might see in his mind's eye the green of a well-kept lawn, ornamental trees in a wild garden with daffodils blowing, a glimpse of a clipped hedge, roses, a hint of water. Formal or informal, nature tamed or wilderness, lines straight or meandering—all are acceptable, all are chosen according to taste and fancy.

Only on the Continent does the *jardin anglais, le parc anglais,* denote an area of wandering paths, a shrubbery, trees and bushes dotted here and there, and the odd flower bed, cut out of the undulating lawns and probably planted with geraniums or scarlet salvias. I remember, when visiting a French family, being told they had a *jardin anglais,* and feeling sad that the formless hodgepodge should be termed an English garden, for which I believe Capability Brown should be blamed. He was responsible for the destruction of many exquisite English gardens and the creation of the idea that the ideal English garden is a Brown "landscape," even in the smallest enclosed plot. His landscapes in the great parks of the eighteenth century, merging with the countryside, were creations of a man of enormous taste and vision, but they were designed for the surroundings of a great house and were quite unsuitable for translation into smaller spaces. Nevertheless, his ideas have influenced English gardeners to the present day, much, I believe, to the detriment of English garden taste.

But for those creating a new garden in England before Mr. Brown's time, things were very different. The mode and fashion of the day was uncompromisingly formal. It traced its origins back to classical antiquity and developed over the centuries under the influences of war and peace, expanding trade, the venturing abroad of kings and emperors, and a reviving taste for chivalry and romance. The knot garden of Tudor times reached its apogee in the ages of Henry VIII and Elizabeth I.

The largest and most permanent gardens of the Middle Ages were those of the monasteries, the principal features of which were the orchard and the herb garden. Necessity for defense made it impossible to plan consistently, and gardens in general developed in such odd spots as could be spared for them. Nevertheless, medieval men and women took delight in the color and freshness of such gardens as they had, but the Wars of the Roses brought discontent and disorder, and it was not till the first of the Tudors came to the throne that there was a revival of orderly gardening. With the rapid abandonment of defenses, under the secure rule of the Tudors, an elaborate formal layout for the garden evolved, to be maintained for around two centuries. Nothing is more characteristic of this age than the love of flowers, a taste that can develop only when primary wants are satisfied and life is reasonably secure.

Two events were to have a profound influence on the development of English gardens: the invasion of Naples

At Hatfield House, one of Britain's great Jacobean residences, seat of the marquess of Salisbury, Lady Salisbury arranges flowers in her sitting room, called the Camphor Room for its camphorwood paneling.

*continued on page 82*




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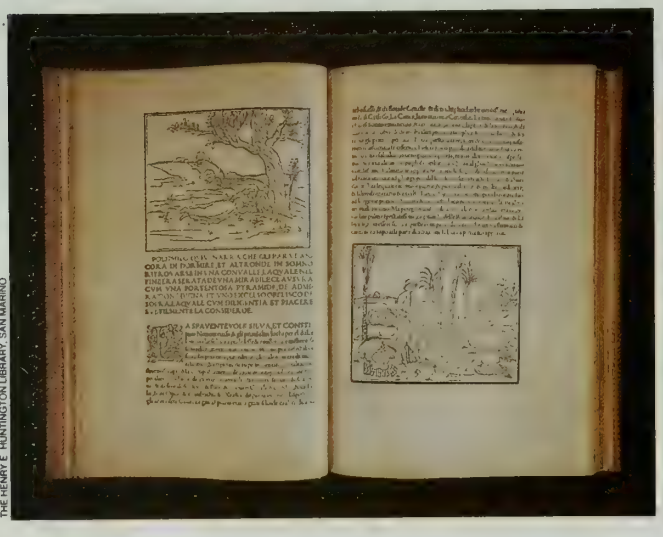
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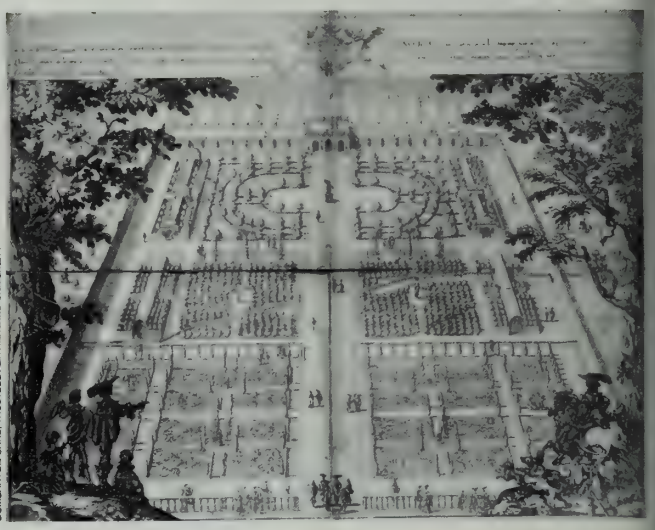
English Gardens—The Shapes of Change
*continued from page 78*

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by Charles VIII in 1495, and the publication in Venice in 1499 of Francesco Colonna's *Hypnerotomachia Poliphili*.

When the French invaded Naples they were amazed by the gardens of Poggio Reale and La Duchesca, and when they withdrew they took Italian craftsmen and designers with them, so a host of new ideas invaded French garden design and often spread northward. The English are said to be reluctant to always do the same thing in the same way. They have been particularly receptive to ideas, and ready to experiment, and these traits are reflected in the history of English gardening. Styles from abroad have been adopted, modified, and adapted to suit English taste and mood. So it was with the Italian style under the Tudors, and in France the gardens of the Valois civilization demonstrate the results of these influences. They are dreamworlds of perfection, with art shaping [illegible] into a great basis of order.

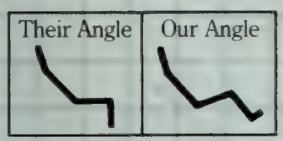
The *Hypnerotomachia (Strife of Love in a Dream)*, the publication of which was the second event to have a powerful influence on the gardens of England, was translated into English in 1592, nearly a hundred years after being published in Venice. It was the story of a lover's search for his beloved through a dreamland of architectural fantasies, classical ruins, and gardens filled with elaborate topiary, statues and flower beds. Colonna's dreamy vision of a Golden Age appealed to Elizabethan and Jacobean society, which delighted in symbolism and the courtly arts.

1. The *Hypnerotomachia Poliphili*, published 1499, strongly influenced English garden design in the sixteenth century. Initial letters of the chapters spell out the author's name and address. 2. Engraving of Wilton gardens, from de Caus's book, circa 1647. 3. At Hatfield House, square beds, foreground, are highlighted with evergreen oaks. The green riddle of an eight-foot maze of yew, in background, dates from 1840. 4. A double stairway is crowned by 17th-century Italian statues.

*continued on page 84*

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English Gardens—The Shapes of Change
*continued from page 82*

The influence of the ideal Italian style on the image of the garden came at a time when architectural regularity was thought to be the paramount ideal. Many great formal gardens were laid out in this period, such as that of Henry VIII at Nonsuch palace, but one of the advantages of the formal layout was that it could be applied to gardens of any size. Gardens of quite small houses were often extensive, and those of large ones would cover many acres. Even the gardens of cottages could accommodate a knotted bed. Meanwhile, the increased trading activities overseas brought about the introduction of new plants to the gardens of England.

"Man," Maeterlinck writes, "had, by the beginning of the 17th Century, ventured forth from the cloister, the crypt, the town of brick and stone, the gloomy stronghold in which he had slept. He went down into the garden, which became peopled with azure, purple and perfumes and opened his eyes, astounded, like a child escaping from the dreams of the night. His awakening was caused by the new treasures of blossom that met his gaze—flowers that must have seemed impossible to him had been introduced as never before, and the New World had begun to unfold its treasures. . . ."

By the early seventeenth century the elaborate gardens of the Tudors and Elizabethans were beginning to pass out of fashion. Civil war broke out in 1642, but for several years before this the country had been pervaded by uncertainty, which inevitably restricted the development of the domestic arts such as gardening. However, it was not entirely halted, for it was during this time that de Caus's elaborate layout of the garden at Wilton was completed.

Lord Essex had sent his gardener Rose to study the royal gardens of Louis XIV, and on his return, Rose was appointed gardener to Charles II. From then on, when new gardens were created, they were heavily

*continued on page 86*

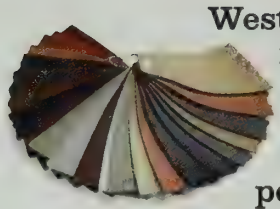
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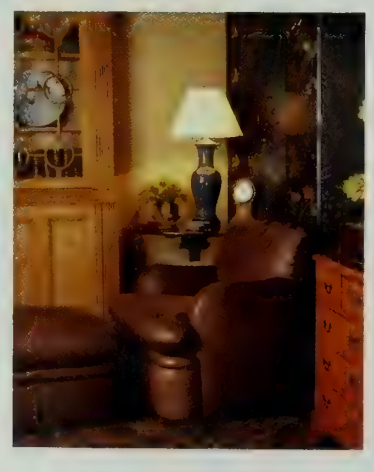
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English Gardens—The Shapes of Change
*continued from page 84*

influenced by French taste. Under William and Mary the Dutch as well as the French styles flourished. This continued until the birth of the Landscape School—Mr. Brown and Mr. Repton and their imitators and followers, who were to have such a profound influence on English gardening down to the present day. Although there was a revival of parterre and knot gardening in the nineteenth century, the designs and style were far from being true reconstructions of earlier gardens, but were the Victorian and Edwardian ideas of what Jacobean gardens looked like.

Today there seems to be a revival of interest in formal gardening. What has brought this about? I would like to suggest three possible answers: First, though the formal garden has always had its faithful adherents, the shortage and expense of labor made such gardens impractical. Now, with machines and modern weed killers, it has become once more possible to maintain them. Second, there is an enormous interest in conservation. Several early gardens that were either destroyed by Capability Brown or reconstructed in Victorian or Edwardian times—those at Hatfield, for example—are being restored, while there seems to be a certain nostalgia for the past and an interest in the old ways. Third, we have been at peace for forty years, and while these are violent and unsettled times, they have not restricted the development of the arts, though there is no plethora of patrons or prosperity.

Today the English gardener seems ready for a change. He is beginning to tire of the formless garden. Straight lines, clipped hedges, topiary and box are all making a comeback, and once more the formal garden is regaining its place in the Englishman's heart. Supremely suited to the English house, it is a garden where men and women can find order, beauty and peace. □

Hatfield House in Hertfordshire will be among the residences represented in "The Treasure Houses of Britain" exhibition at the National Gallery of Art in Washington, D.C.

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## Trapping the Essence of Reality



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JOHN EDWARDS

ABOVE LEFT: In *Study for Self-Portrait*, 1980, Francis Bacon seeks "the energy within the appearance" of his own countenance. ABOVE: The artist, now seventy-five, lives and works amid a clutter of books, images and objects in his London mews flat.

IT IS A FAIRLY COMMON opinion in the European art world, and one also held by some Americans, that Francis Bacon is the greatest living painter. At the same time, many who are prepared to acknowledge the brilliance of his handling of paint complain that his image of the human race is lurid, morbid, willfully mauled.

Bacon has a way of continuing to seem surprised by that sort of criticism, to wonder what the fuss is all about. He responds in this way when reminded of the widespread feeling that his art reflects a disgust with mankind, not least with himself: "Well, I may very often be discontented and loathe myself, but I'm not trying to bring that out in any way whatever. Nor do I have a disgust with life. Life is all we have. Here we are for a moment; we are born, we make what we can of our existence, and then we die. What else is there?

"I'm only trying to make images for myself that are as intensely real as I can make them. When I'm looking at you, I see you there, but I can't just explain what you are. Here is a human being, here is a man of flesh and blood. The problem is to find a technique by which you can give, overall, the pulsations of a person, to get the total effect you get from somebody —their emanations, their energy. There's the appearance of someone, and there's the energy within the appearance. If you are in the street and see somebody in the distance, you just know by the way they move who they are. I don't know whether you could do a portrait of somebody by just trapping a gesture of theirs, but if, when recording a face, you could at the same time trap the energy that emanates from a person, it would be marvelous. That is what I would like to do. But it is almost impossible to do, and very difficult to talk about. Also, if you are able to really bring over the intensity of someone's appearance, you are very often drifting on the edge of caricature. And I think this is one of the reasons most people go to academic painters when they want to have their portraits made, because they prefer a sort of color photograph of themselves instead of wanting to have themselves really trapped and caught."

Actually, if somebody wanting to commission a portrait were to try and have himself "really trapped and caught" by Bacon, he would almost certainly be turned down. Most of Bacon's paintings have been portraits, but he only likes to do portraits of people he knows very well and has "seen a great deal." Also, he says, "it's always nicer to do portraits of people you really like." So he tends to paint the same few people over and over again—including himself, though he says he hates his own face—adding a new subject from time to time, working from memory and photographs, only very rarely with a sitter. He does not like having anyone around while he is working. "I feel much freer if I am on my own. Then I can allow the paint to dictate to me, so that the

*continued on page 94*

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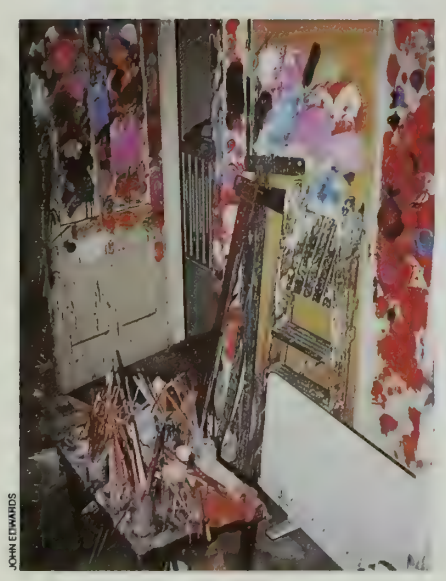
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Trapping the Essence of Reality
*continued from page 90*


JOHN EDWARDS


JOHN EDWARDS


PRIVATE COLLECTION

ABOVE LEFT AND CENTER: Comfortable with chaos, Francis Bacon uses the walls of his studio as palettes, and leaves the paraphernalia of painting in intentional disarray. The floor of the small room is strewn with crumpled newspapers and diverse photographs. ABOVE: Wanting "to get nearer to a kind of essence," Bacon made *Figure in Movement*, 1978, "as concentrated as I could do it."

things I am putting down on canvas gradually build up and come along. That's really why I like being alone. I work in a kind of haze of sensations and feelings and ideas that come to me and that I try to crystallize."

Since 1961 Bacon has mainly worked in a small studio in a mews flat in London, reached by a staircase, the steepness of which threatens a broken arm or leg or neck. It has two other rooms, one of them combining bedroom and sitting room, the other combining kitchen and bathroom. The neighborhood is South Kensington, where he has had several other studios, all of them larger and grander than this one. Among them was the studio he had in the late forties and early fifties, when he was reaching his stride as an artist—he was a late developer. "It was an enormous billiard room, like the Edwardians used to have at the backs of their houses, but it was a wonderful studio," he recalls. Among the several studios he had during the following years was one nearby that he borrowed from a friend. "It was a beautiful studio with a beautiful skylight. But it had trees above it, and they waved in the wind so that the light moved and you thought you were underwater. So it was like attempting to paint a picture underwater."

He had similar troubles more recently when he tried to paint in a house he bought that was adjacent to real water. It was a marvelous old house in the East End, overlooking the river. "As the Thames is tidal, when the tide was in and the sun was out there was a continual glitter inside the place that made it extremely difficult to work in."

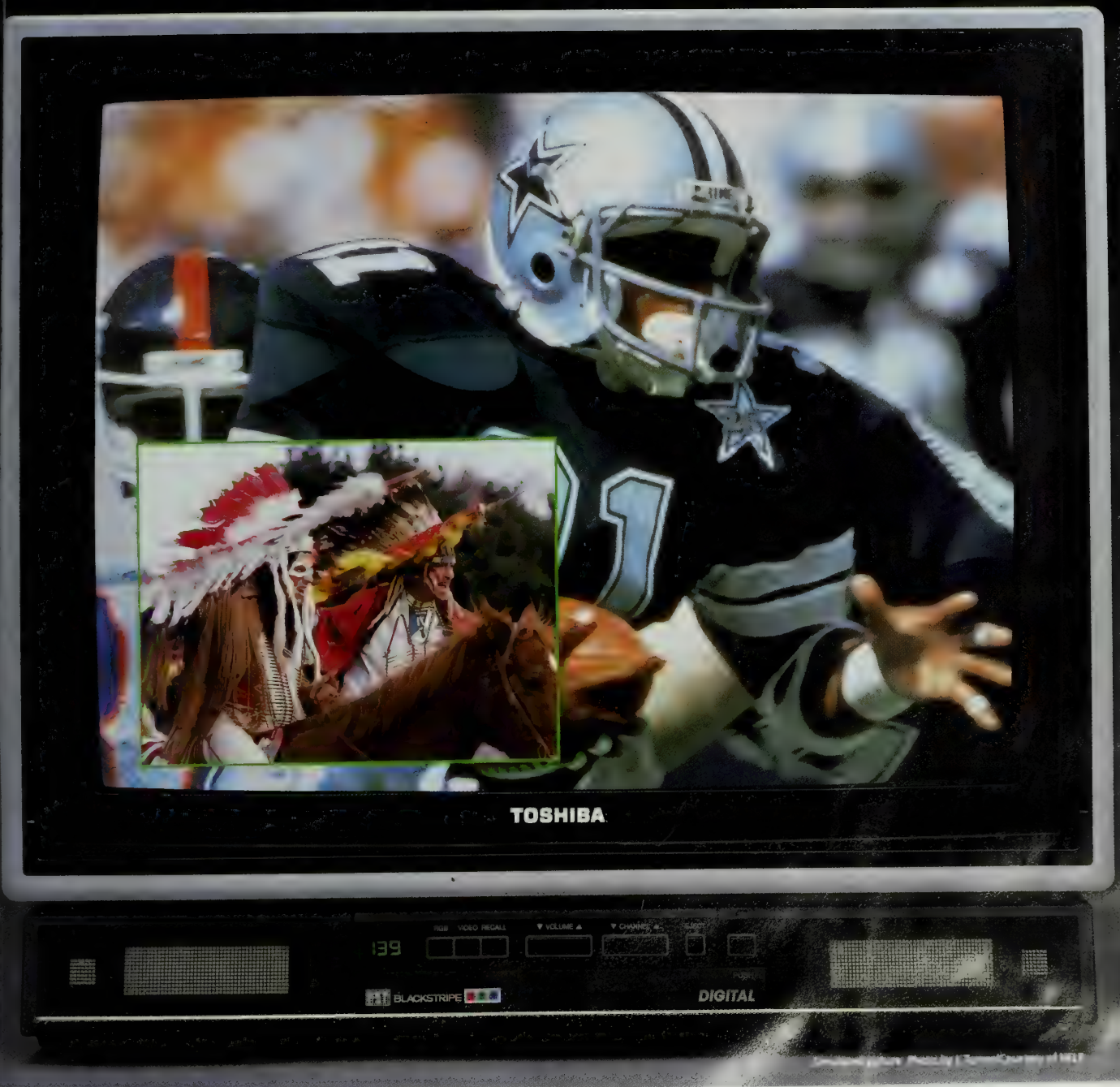
But the mews studio, stark as it is and small as it is, has suited him for more than twenty years now. "For some reason, the moment I saw this place I knew that I could work here. It was rather like the place I have in Paris, which is only one big room, but I knew from the moment I went into it that it was a place I could work in. But the fact is, I haven't worked in it as much as I expected to. I found that because I know London better than Paris, I'm able to work more easily here."

In the 1950s, Bacon lived in Tangier for a time. "I painted a certain amount there, but not at all successfully," he says. "I think perhaps the light was too strong. I have tried to work in a lot of places. At one time I lived in Monte Carlo and tried to work there, but again, I am not used to light as strong as that, and in a sense it interfered with me."

Despite the effect light has on his ability to work, it was not the light that first attracted him to his present studio. In fact, once he had it, he altered the light by having the ceiling taken off and a small skylight put in. "Even now this light is not especially good, because it's east and west. But the room had an atmosphere that made me know I could work here. I just hope I shall be able to keep the place; it's all supposed to be coming down to be developed. But I hope it will last me out. I feel at home here in this chaos because chaos suggests images to me. And in any case, I love living in chaos. I like things to be clean—I don't want the plates and things to be filthy dirty—but I do like a chaotic atmosphere. I once bought a beautiful studio round the corner from here, and I did it up so well I couldn't work in it. I made it too grand. It had the most perfect light, but I still couldn't do a thing in it. I was absolutely castrated. That was because I hadn't got the chaos."□

—*David Sylvester*

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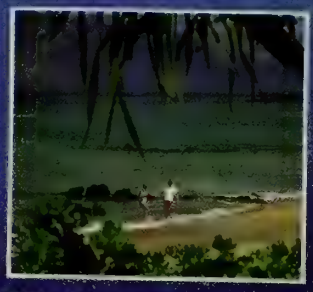
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## Ronald Blythe on the Realm of the British Writer

IF A GENERAL PICTURE could be drawn of today's "literary workroom" anywhere in Britain, it would reveal masses of books and papers, a strongly individual taste in the matter of furnishings, a minimum of office gadgetry (and that rather out of date), dogs and cats, a multitude of plants, and, perhaps most noticeably, the particular writer's own brand of trapped quietness.

The writer, anywhere, is basically a solitary animal who needs bouts of gregariousness on his own terms, and his house, even when it contains a young family, usually reflects this. On the whole, today's successful British writer tends not to set himself up in anything like the domestic splendor adopted by his equivalent during the first half of the century. But the British revere literary shrines, and in the past they especially approved of the well-staffed, well-appointed country houses of the great novelists.

A favorite county for these homes was Sussex, where Henry James lived in an exquisite Georgian house in Rye; Virginia Woolf in an ancient—though not grand—home at Rodmell, filled with "Bloomsbury" art; and Rudyard Kipling in a country house in a park at Burwash. Joseph Conrad during his later years, Somerset Maugham (the last of the old literary tycoons), Arnold Bennett and a host of lesser talents lived in great style. In the era before television, the gods and goddesses of the circulating libraries worked in handsome studies, generally with a secretary, in homes surrounded with lovely gardens. Royalties bought privacy and solid comfort and sometimes, as in the case of Maugham, considerable luxury.

But there were other writers, most notably George Bernard Shaw, whose living conditions were an uncompromising display of their moral values. Shaw was fifty when he bought a newly built rectory in the Hertfordshire village of Ayot St. Lawrence and called it "Shaw's Corner." The tomb of a seventy-year-old woman in the local churchyard was inscribed "Her time was short," convincing him that it was a very healthy spot, which is why he chose his nice dull villa. It remains exactly as Shaw left it when he died in 1950, aged ninety-four. There is a witty spartan charm about the very clean, uncozy rooms. The exercise bicycle fixed to the hall floor; the Oscar for *Pygmalion* on the drawing room chimneypiece; the bronzes by Prince Trubetskoy and Rodin oddly at ease among the chintzes; the framed photographs of Lenin and Gandhi; the watch given Shaw by William Randolph Hearst and his mistress Marion Davies, which still ticks away in the dining room—these mementos of an era lie casually and unpretentiously around. Just below the main lawn is the little hut—suspended from an armature so it could revolve with the sun—in which he wrote on warm days: "In shattering sunlight here's the shelter/ Where I write dramas helter-skelter."

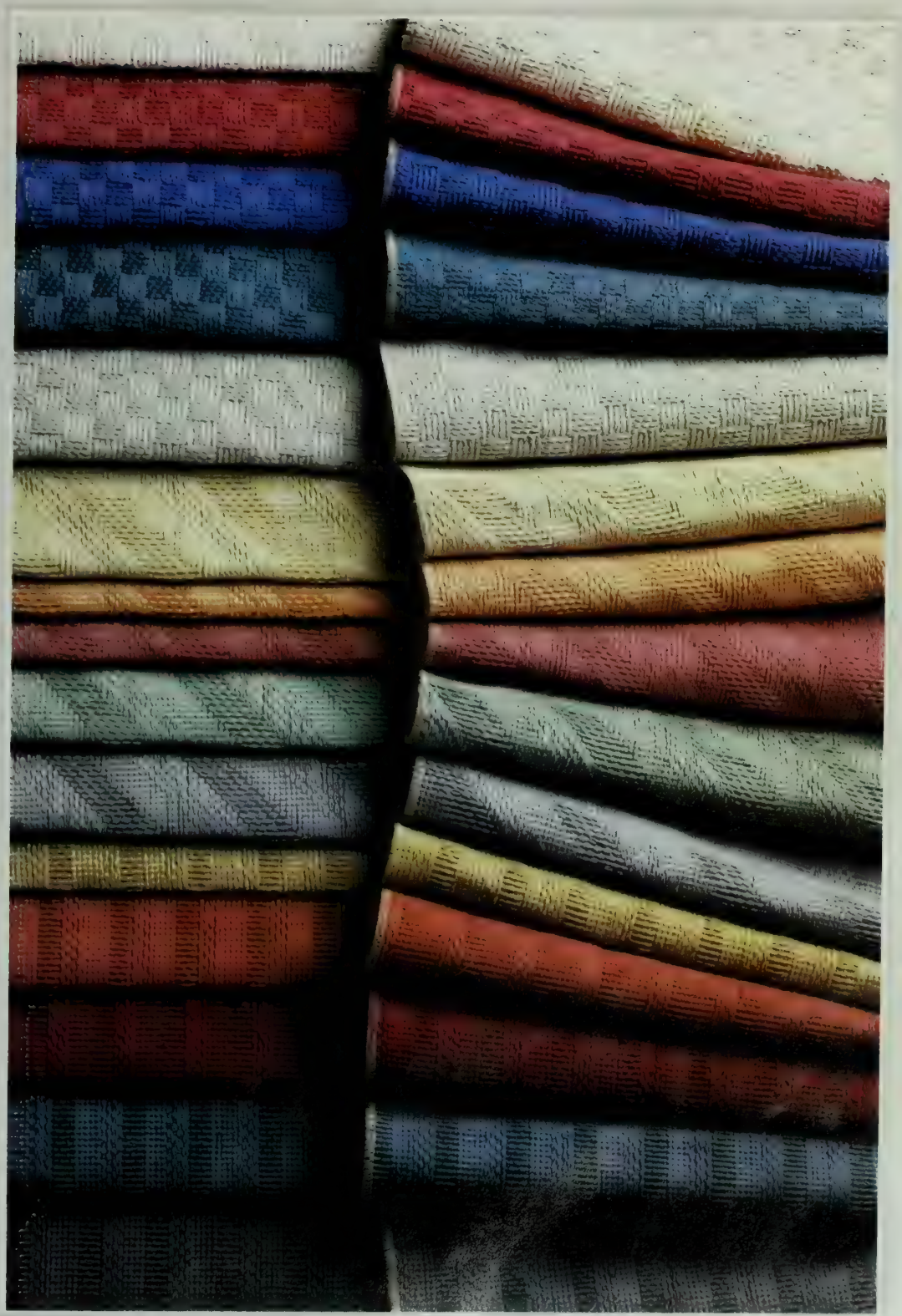
In contrast, Thomas Hardy's house, Max Gate, built about the same time, is withdrawn and even rather forbidding. Paid for out of the royalties from the novels, and planted with thousands of conifers for seclusion, it seems, with its stiff red-brick-and-slate architecture, as much a bastion as a home. Hardy insisted on quiet servants. He was



DERRY MOORE

*"Known locally as 'that man who smokes a pipe' or as 'Mr. Pritchard or Prisheits,' I live with my wife in a tall, handsome terrace house in a mixed district on the frontier of Regent's Park and popular Camden Town. The house was built in 1840, and because of its elegant stucco and tall windows is, untruthfully, said to have been built by the great Nash. I will be eighty-five this year, and my doctor says I owe my good health to the fact that I have to race up five flights of stairs to my study. Round the corner are the Irish pubs, the Greek grocers, the Indian newspaper shops, the crowded street market, the doorways where the winos carouse. We have an excellent bookshop. This is the London of the young Dickens, full of lively eccentrics and shop people who call you 'love,' 'darling,' 'mate' or 'guv.' For the sort of listening writer I am, this mixed district is perfect. The talk on the local buses is loudly grousing or intimate in the London way. And we are only fifteen minutes from Piccadilly."*
*—V. S. Pritchett*

*continued on page 102*



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Ronald Blythe on the Realm of the British Writer
*continued from page 98*

semi-estranged from his wife, who spent much of her time in the attic rooms. Now and then he rearranged his dark, polished study so that he could face a different view. Max Gate, because of what was created within its walls, inspires awe, but it was never intended to be welcoming.

Between the 1920s and 1950s, a number of novelists, much influenced by the grandeur of the Sitwells and other artists and literary figures from upper-class backgrounds, set themselves up in aristocratic style, most notably Evelyn Waugh. Waugh lived in a small, classical eighteenth-century mansion, adhering to the manners and outlook of the classic English gentleman of the "old faith"—i.e., pre-Reformation Catholicism, considered at that period very chic. Such country houses played a large part in fiction and plays, and their furnishings, gardens, staff, guests and stylish goings-on were the popular ingredients of many stories.

But there were other writers, and some of the best, who cannot be placed in the "address" sense—T. S. Eliot, for instance. Eliot's work is, among so much else, a brilliant evocation of modern London, but there would be very few who could say where his rooms were in the city and what they were like inside, although he lived and wrote in them for many years. Comparative anonymity is common among certain authors, and people are often surprised by how little such writers' homes reflect their genius, fame and—sometimes—wealth. Sir James Barrie, who made a fortune from his plays, lived in a notoriously dreary apartment not far from Charing Cross Station.

Now, as ever, the British writer is instinctively drawn either [illegible] country. These remain the g[illegible] natives. Town always means L[illegible] country can mean provincial tow[illegible] and even lesser cities, as well as the rural wilds. The primary consideration remains one of privacy, worshiped by the English (less so by the Welsh and the Scots). It is easily obtainable in London, where it is quite in order to do no more than nod to your neighbors, but in a village it is virtually impossible to hide or not join in. In the countryside, writers have to put up with being watched, which can at first (before they get used to it) be disconcerting, as their own role is that of observer and recorder of human behavior.

Then there is the "local" or indigenous writer, often much admired, who never leaves the area in which he or she was born and who is its voice and soul—Jane Austen is the exemplar here. The cottages and castles, parsonages and manors of such writers nearly always become literary shrines, while large areas of the surrounding land become identified as "their country" forevermore.

Once a writer has found a suitable corner, he or she tends to cling to it. The novelist Sir Angus Wilson still lives in the Suffolk woodsman's cottage he bought in the 1950s. Made of flint, the traditional stone of the area, it can be reached only by a rough track. During the summer the little building is almost submerged in its celebrated "wild garden." Felsham Woodside is, in effect, the literary beginner's dream of a rural retreat, which could be why Sir Angus, now one of the major English novelists and biographers of the postwar years, still retains all the exuberance of a man with an unexplored universe stretching ahead of him. Unlike Graham Greene, the doyen of British novelists, who lives in fairly unapproachable seclusion in Nice, Sir Angus inhabits a cottage that seems to be in a permanent state of welcome, yet never sheds its feeling of protectiveness where each day's work is concerned.

[illegible]ping with interruptions while [illegible]osing the thread or mood is something the average home-based writer has to learn to do. The discipline of writing in an atmosphere that must be both domestic and creative is one every author has to discover for himself. The most intriguing aspect of any writer's home is not its décor, but the essential work conditions he demands from it. A sternly locked door, or a trickle of visitors to cheer up the lonely day—these are the chiefly desired alternatives in most writers' lives.

Then there are the difficulties resulting from fame—something novelists as far back as the Brontë sisters and Dickens found it hard to contend with. The filming of a successful book


DERRY MOORE


DERRY MOORE

Shaw's Corner, in Ayot St. Lawrence, is where the playwright culminated his search for the simple life. TOP: A creature of habit, GBS rested on the study's cane daybed after lunch, surrounded by photographs of his famous friends. ABOVE: The room reflects two Shavian passions—books and gadgets.

*continued on page 106*


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Ronald Blythe on the Realm of the British Writer
*continued from page 102*

can place a writer's house in a great glare of interest and publicity. John Fowles *(The French Lieutenant's Woman)* lives on the outskirts of Lyme Regis, the beautiful seaside town made famous by Jane Austen, and between novel writing he runs the local natural history museum. He feels particularly grateful for the way in which his neighbors respect his privacy. John Fowles is a shy, diffident man when it comes to journalists and sightseers, and he recognizes how vulnerable he is to the kind of celebrity that could have made it hard for him to go on working in a place where he is so well known.

It is not unusual for a community to subtly guard and respect the conditions the famous writer in its midst needs for his art. Most writers accept the fact that, although sometimes loved, they are really outsiders. One of Britain's finest novelists, James Hanley, has acknowledged this: "I once said that the writer's real home was on the fringe of society, and that is where I spend my writing life. I have never mixed in literary society, belong to no clubs, attend no popular lunches. . . . I have spent most of life locked away in a Welsh fastness, and there I went on and on, in my own way, following no fashion."

The Nobel Prize–winning writer William Golding, whose novels criticize British moral values, is a good example of an author who has stayed put and nurtured his imagination on things he saw as a child, such as the soaring spire of Salisbury Cathedral, and the society he witnessed while growing up not far from his present home, a comfortable house overlooking chalky Salisbury Plain.

The writers who make the biggest fortunes these days, as ever, are the popular storytellers, whose light romances, thrillers, spy tales, historical yarns and adventure fiction dominate the paperback market—writers



DERRY MOORE

Although his homes are situated on opposite sides of the Atlantic—England and Florida—best-selling novelist Dick Francis finds them "equally congenial."




such as Jean Plaidy (also known as Victoria Holt), Catherine Cookson, John le Carré, Jeffrey Archer, Jack Higgins and Barbara Cartland. Also Dick Francis, whose brilliant racetrack mysteries, it is said, the Queen enjoys because of her passion for horses. Such writers are rich and can live as they please, grandly or simply. Dick Francis chooses a bit of both: "We have two homes, one in Oxfordshire and one in Fort Lauderdale, Florida. I write equally well, I think, in either place. I seem to spend a lot of time traveling back and forth over the Atlantic Ocean. In England I mix more with the racing world, and in Florida I probably do more of my writing. Otherwise both places are equally congenial."

John le Carré, master of the espionage novel (the British are obsessed with the dramatics of political treachery), favors an uncluttered aerie on the wild Cornish coast, while Barbara Cartland, the octogenarian queen of the romance market, resides appropriately in a Victorian mansion, surrounded by secretaries and servants. Catherine Cookson's enormous popularity stems from the fact that she writes very much from the heart, having herself, when young, endured many of the hardships she so accurately describes in stories based upon poverty and struggle. The colorful opulence and comfort of her northern residence reflect an unashamed pleasure in bright furnishings, and even luxury of a quite unpretentious kind. A semi-invalid married to a schoolteacher, she dictates some of her chapters into a bedside tape recorder.

Jeffrey Archer represents the opposite end of the sophisticated scale. He writes heavily politicized thrillers with well-documented present-day settings, and has a vast following. A businessman who lost a fortune,

*continued on page 108*



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## LITERARY LAIRS

The Realm of the British Writer
*continued from page 107*

he came to writing originally as a means of recouping his wealth, but his first book brought him such huge success that he had to continue. His royalties have installed him at one of England's most evocative addresses—the Old Vicarage, Grantchester—immortalized by the poet Rupert Brooke and close to Byron's Pool and Chaucer's Mill. The house has that sunken-into-the-garden feeling typical of so many ancient parsonages, and gives no hint of the best-selling industry at work inside. Such reticence is typical of many of today's literary homes; they give very little away.

Money and fame do not always go together, and many of the best writers are comparatively poor. Some novelists prefer a certain austerity, and their rooms remain very simple even when they have arrived at celebrity. The remarkable West Indian writer V. S. Naipaul, for one, lives like this. Others, including Iris Murdoch, Muriel Spark, Harold Pinter and his wife, Lady Antonia Fraser, live elegantly. And many chart a middle course, such as V. S. Pritchett, considered Britain's most distinguished short story writer, who works in a study at the top of his comfortable, bookish London house, buoyed by the neighborhood's vitality.

The old deliberate and exciting bohemia no longer exists—indeed, has long vanished—for few writers need to challenge the bourgeoisie as they once did. The chief contrast now, in houses, seems to be between a certain traditionally British interior elegance or rusticity (the latter can be very elegant!) and what might be called the student pad of the sixties carried forward into early middle age, complete with posters and coffee mugs. The actual workroom, its arrangement, warmth, peace, privacy and view, is of tremendous aesthetic and emotional importance, and the remainder of a writer's house is often not much more than a conventional afterthought in comparison.□

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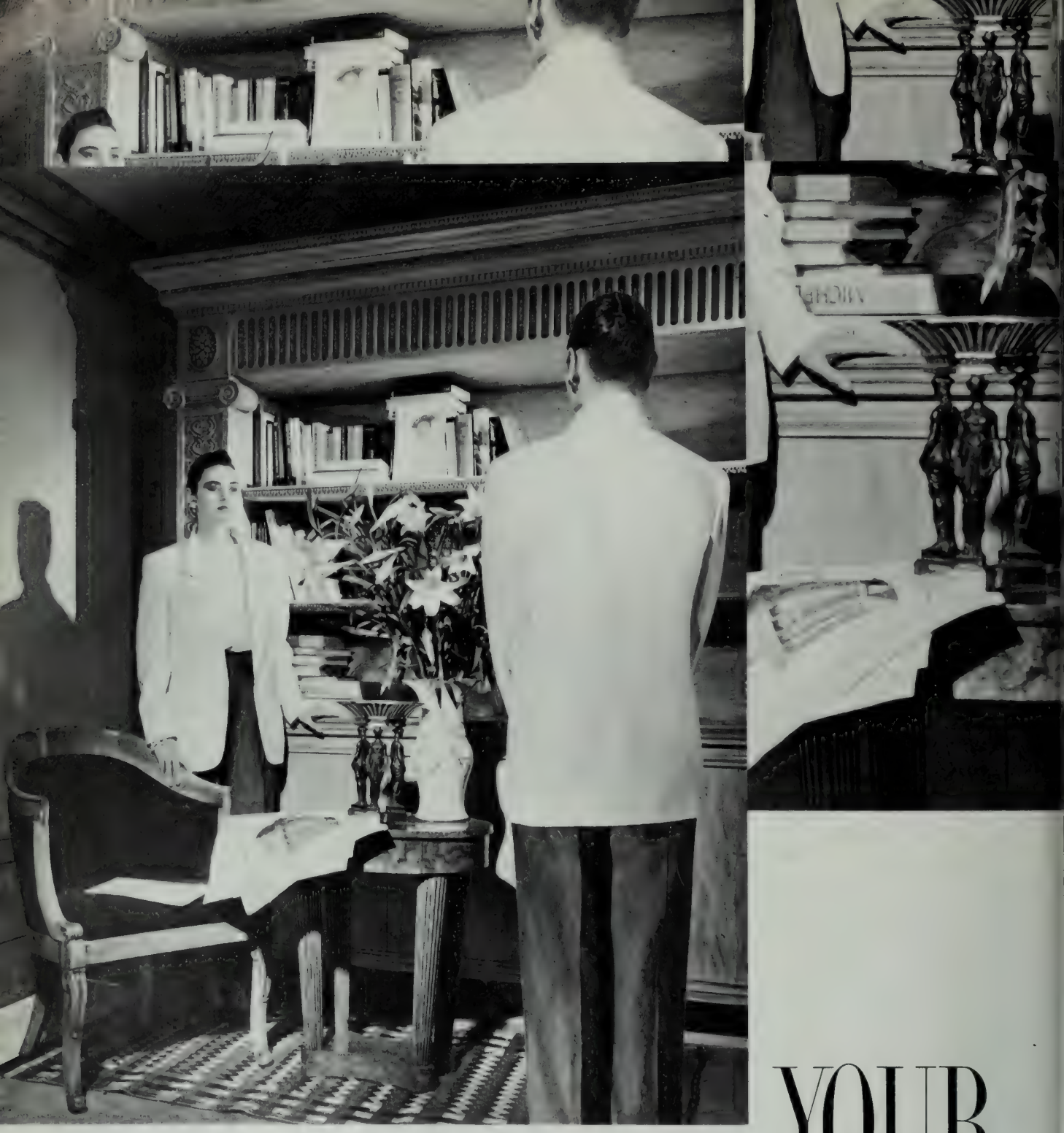
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## Secrets of English Style

SOME OF HIS COLLEAGUES might well have been upset, but David Mlinaric didn't mind at all. He tells the story: "There was once a client for whom we made some really beautiful curtains, decorated with point d'Hongrie. She said they were lovely, and couldn't be better made. But when I got back to the house about six weeks later, I found she had actually got a knife and slashed the leading edges of the three pairs in her drawing room—to make them look as if they'd been up for years and the sun had got at them. She'd simply shredded the cloth, because she found them just too good, too new. The effect," he adds, "was wonderful."

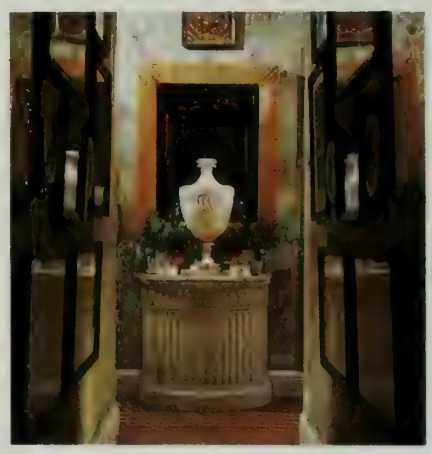
This was an expensive—and, for the client in question, a distinctly risky—exercise, and he admits that nothing quite like it has happened since. But for David Mlinaric, one of London's most eminent interior decorators, it does illustrate an essential difference between the English approach to decoration and the attitude elsewhere, particularly in the United States. "It's always very interesting to see what clients here do with their houses once we've finished," he says, "because a lot of them like things to look as if they haven't just been done, whereas almost everywhere else, people prefer things to look as though they are strictly brand new."

Without resorting to knives, David Mlinaric knows several tricks to help the process along. "For instance," he says, "I usually propose that curtains sit about three-quarters of an inch on the floor, to stop them from looking too straight. I also try and work out furniture plans that will look just as good when the furniture's not



PHOTOGRAPHY DERRY MOORE

"We're reinterpreting all the time," says David Mlinaric, making sure that traditional English interiors never risk "lifelessness." ABOVE: Treasured possessions animate his office. Mr. Mlinaric's mother-in-law as a young woman is depicted in a painting by Rex Whistler. BELOW: A wall that appears marbled, a Neo-Classical urn and a columnar laundry box unexpectedly create a sense of grandeur in a narrow hallway.



straight and square on, so that what you see doesn't depend for its character on the arrangement or geometry of sofas and chairs."

He has a long-term American client in England who "dresses" her flat practically every week—"with marvelous results"—but what most people want is one scheme that always looks good, even in disarray. "What most of them want as well are sofa cushions filled with feather and down, rather than synthetic stuffings—because after you've sat on them, the sofas *look* sat on, and the cushions don't jump up and look impeccable. All in all, the keynote of English style is informality. Compared to other Europeans and Americans, the English have a more relaxed, informal way with their houses."

Now in his mid-forties, with more than twenty years in the business behind him, David Mlinaric looks back to his days at boarding school in the 1950s, when the traditional style of the English upper classes was, as he puts it, "very tight and quite likely to be dull." Patrician taste dictated the removal of anything deemed "common" or un-Georgian. Since then, he says, more and more people have developed a liking for what he calls "the comfort and coziness of houses that used to be considered middle class," and the options open to a "traditional" decorator of his own stamp have increased.

But the constraints are still formidable. Again comparing his home territory with the United States, he points to the greater availability in Britain of old houses, pre-World War I, which are loved, restored and lived in, and with their moldings, sash windows, cornices and carved staircases, impose strict architectural requirements on décor.

"Having so many good old buildings here probably makes people unaccustomed to taking a fresh approach to modern houses," he says. Even in the few modern houses he's decorated in his career, he has never

*continued on page 116*

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Secrets of English Style
*continued from page 114*



ABOVE: After some detective work, David Mlinaric styled the draw draperies in Nostell Priory's state dressing room after Chippendale's original hangings—emphasizing James Paine's 18th-century Venetian window. BELOW: "A lovely room; it has character," says Mr. Mlinaric of another room at Nostell Priory, refurbished by John Fowler.



yet had to face the challenge of filling one exclusively with contemporary furniture and art.

As for the United States—where the one job he's had was a room in the British Embassy, which could hardly have been more traditional—he argues the converse: "The best decorating is probably done in new shells, spaces that may have no architectural requirements at all."

The difference, he thinks, is underlined by the light. In the United States, it's strong and clear, and so plays best on strong, contrasting colors; in England, it's often soft and hazy, and so better suited to the subtler, more delicate off-tones. These softer shades, he says, "complement people's possessions—old pictures and old furniture."

What all this means, Mr. Mlinaric believes, is that the decorator's job may well be more difficult in England than on the other side of the Atlantic. He sees his job as one of control, of creating harmony out of many disparate and potentially discordant elements. But, he says, those with experience, courage and trusting clients may have more chance of turning mistakes or unexpected discoveries to advantage. As one example of what he calls the "controlled accident," he remembers a yellow that proved too strong, which he muted by making an adjacent yellow even stronger. As another example, he cites the old, almost marbled plaster that came to light when he stripped his office hall. He left it bare, but offset it with narrow cloth tape around the architraves.

In his own case, there's also been the accident of birth—he is the son of a Slovenian father and has never felt completely British. "Because of this," he says, "I sometimes find myself looking at England in a more objective way." He's not sure how this affects his work specifically, and instead lists some of the more significant foreign influences on English architecture and design: the Dutch on Christopher Wren; the American decorator Nancy Lancaster on English style during the past fifty years; and, more recently, "American precision and finish" on David Hicks.

"It's the same with food, clothes and films," David Mlinaric says. "The English can hold their own, and yet accept and rework things from outside. They like the familiar and time-honored, yet have incredible built-in flexibility." He thinks it's there in the parliamentary process, and what goes for politics also goes for interior design. "In other words," he concludes, "if something isn't right, they'll change it. But however wrong it is, they won't need a revolution."□

—*William Raynor*

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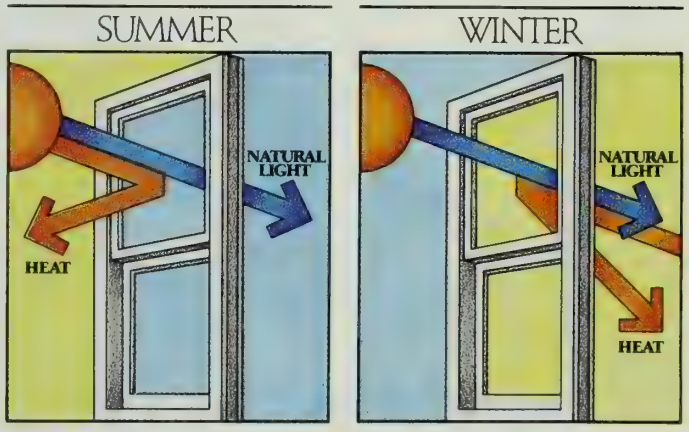
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# In Full Bloom

## *A Graceful Manor in the Hampshire Countryside*

TEXT BY SIR HUMPHRY WAKEFIELD
PHOTOGRAPHY BY DERRY MOORE

HANDSOMELY SURROUNDED by five thousand pastured and forested acres, Laverstoke House in Hampshire is the splendid home of Julian and Carolyn Sheffield and their four children. Here, sixty miles southwest of London, the Hampshire countryside seems the perfect setting for an idyllic English house party, evoking a world of butlers and silver teapots, lush lawns and croquet. The river Test, much favored by fishermen, gently meanders through Laverstoke's wooded parkland, which from season to season is mantled in bright bluebells, daffodils and snowdrops.

A series of terraced gardens, ascending from the center of the park, rise to the great Palladian house, the 1798 creation of Joseph Bonomi, a discovery and pupil of the Adam brothers. Architect Bonomi was employed to build Laverstoke by the paper-making Portal family, who, as Huguenot refugees, had arrived in England the previous century. The Portal concern has, since 1724, made the paper for Bank of England notes in its nearby mills.

As baronets and viscounts, the Portals continued to live at Laverstoke for many generations, so it is fitting that Julian Sheffield, head of the present Laverstoke family, should be chairman of Portals. And it is appropriate that the Sheffields should live in a house that stands with such evident nobility, since the present-day Buckingham Palace was their family house in London until it was "acquired" by King George III. John Sheffield, duke of Buckingham, a favorite of Queen Anne, had built the mansion in 1705 as Buckingham



BELOW: Built in 1798, Laverstoke House is the Palladian centerpiece of a large Hampshire estate, the home of Julian and Carolyn Sheffield and their four children. RIGHT: The bounty of Laverstoke's gardens is apparent in the varied floral arrangements that add beauty throughout the house.





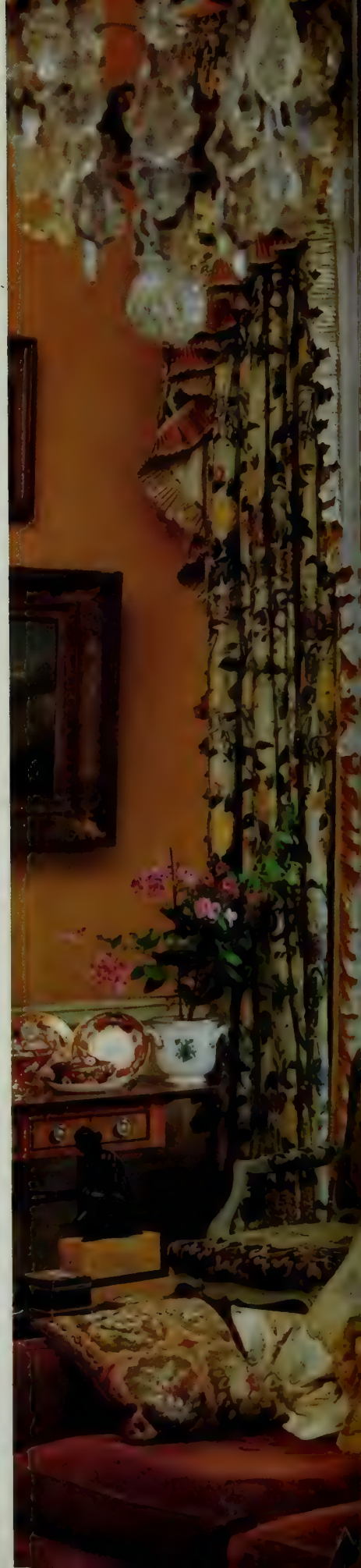
House. It became a royal palace, but cognoscenti are still heard to refer to it as "Buck House."

The legacy of Buck House is evident in Laverstoke's imposing interiors, which Mrs. Sheffield has softened with a profusion of books, porcelain and chintz—items she believes are essential aids to atmosphere. Here the porcelain and books prove her theory by mediating between the glitter of eighteenth-century giltwood furniture, and the pastel paints and silks on the walls. Mrs. Sheffield's endeavors have combined happily with the more austere grandeur of design she found when she came to Laverstoke.

The interior architecture is complemented by equally splendid furnishings: graceful Renaissance bronzes; fine tapestries and paintings; furniture designed by Adam and built by Chippendale; amazingly carved and columned mirrors by the great Irishman Booker. Her father-in-law understood well the theatrical impact of classic furniture, but it has been Mrs. Sheffield's achievement to arrange these great works into a state of harmonious and relaxed comfort.

She learned much in her early married days, when Laverstoke was still lived in by her parents-in-law. An ideal modern house had been built for the younger family. It was there that the younger Sheffields, surrounded with infant children, experimented with a more sophisticated concept of decoration and design than most young couples dare more than dream of. They employed the legendary John Fowler, doyen of designers, for their principal living rooms. The Sheffields well remember how—between Mr. Fowler's visits, and hoping for his approval—they would juggle the positions of their





ABOVE: Walking sticks, umbrellas and oars evoke outdoor pleasures in the entrance hall, beside a Regency hall chair. The painting is by Richard Ansdell. RIGHT: The sitting room is softened by a profusion of flowers, chintz and pillows. A handsome 18th-century Irish giltwood mirror by Booker echoes in topmost form the broken-pedimented library cabinet it reflects. Flanking the mirror are antique bronzes of Fortuna and Mercury.



newly acquired antiques, paintings and porcelain. During this period they formed lasting friendships with dealers and connoisseurs who have nurtured their continued ardent collecting and "trading up."

The techniques they learned from John Fowler are still dutifully followed by the family. They recall how he would paint samples of remarkably similar hues on a wall and contemplate the effects of light and shade in a particular room before any decision was reached. Another Fowler practice that influenced the décor of Laverstoke, and of the English country house in general, was his use of fringing and borders. Mrs. Sheffield remembers wondering what Aladdin's cave supplied that wealth of trimmings from which John Fowler selected so unerringly, bringing new life and meaning to fabrics that could easily have been disregarded. She relates how Mr. Fowler rejected fifteen successive samples of yellow silk before he achieved his ideal for a drawing room. But once that painstaking perfectionist was completely happy with an effect, the work sped ahead.

Such striving to reach a point of absolute satisfaction is reflected in each of Laverstoke's rooms. Mrs. Sheffield acknowledges that almost any room can be improved a bit, but points out that change for change's sake can upset a thoughtful balance. When this balance is achieved, both Sheffields know that it is just right for their home, and leave it intact.

Mrs. Sheffield's vivacious determination to create an easy comfort in these textured, colorful rooms may well reflect her American heritage. Her mother was born near the great Biltmore House in North Carolina, and became a close friend of lonely





RIGHT: The library is overseen, appropriately, by painted antique busts of English men of letters, among them Shakespeare, Locke and Ben Jonson. Comfortable furnishings belie the formality of the interior architecture. Above the mantel is a painting by Copley. ABOVE: Each bed in the rose garden has at least two varieties of long-blooming roses, providing blossoms well into autumn. The sculpture is a 19th-century lead figure of Mercury





Cornelia Vanderbilt, the only child ever to live in those imposing marble halls. Together they visited Britain and began a lifelong romance with that country, strengthened for each of them by a transatlantic marriage and continued travel in both countries.

The Sheffields view Laverstoke's combination of inherited and acquired treasures with a sense of great privilege, and pride that they have been able to house them in such fundamentally fine architecture. The rich traditions of the English country house are much in evidence here—as are, perhaps, echoes of the grandeur, charm and comfort of the Biltmore estate. For these are the very qualities that are unified with such felicity at Laverstoke House. □



LEFT: A striking trompe-l'oeil mural transforms a wall in the small sitting room. Painted in 1961 by Carlos Sancha, it depicts members of the Sheffield family in various poses, suggesting a moment captured from a play. A pair of Sheraton satinwood chairs flank the illusionistic archway, which mimics the Palladian design of Laverstoke. ABOVE: Sheep graze in the extensive parkland around the house, enhancing its idyllic charm.





# Longing for the East

## *A Countess Creates Sublime Seclusion in Chelsea*

TEXT BY HUGO VICKERS
PHOTOGRAPHY BY DERRY MOORE

OUTSIDE, TRAFFIC AND PASSERSBY rush on, unaware that behind the walls of one of London's row houses lies hidden a cool oasis, Oriental in inspiration. This private sanctum is the residence of Dominique de Borchgrave d'Altena, a vivacious Belgian countess who has lived in London for the past fifteen years. Her home—a small but spacious second-floor flat in Chelsea—looks out on one side to a fashionable square, on the other to a tree-lined garden.

The countess was born in Brussels during World War II and lived there until she was fourteen. The Borchgraves were great eccentrics; her grandfather, the count de Borchgrave, fought one of the last duels in Belgium—with his brother. He was very surprised when he was sent to jail. Once briefly married, Dominique de Borchgrave lives alone, and her maxim—"The right man would become the wrong man straightaway in a cottage"—must surely find its way into the *Oxford Dictionary of Quotations.*

When she acquired her London flat, she found the rooms well proportioned, but stark white and empty. Still, it took a fire and a burglary to free them of their Victorian character and challenge her to a new creation. "I'm the phoenix rising from the ashes," she says. "But slowly. I need a long time to choose, to ponder. Every single detail has been thought out. I had Flemish pictures, but they didn't fit in, so I sold them. I think a lot about colors and the spirit of things."

Dominique de Borchgrave has artfully created an effect she calls "Oriental European," a subtle blending of exotica and traditional elegance. Family furnishings are mixed in with unusual objects gathered on trips. Her apartment has become a happy combination of the bought and the given, the familiar and the unexpected. "I seek simple things," she says, "muted colors and a serene, calm atmosphere. I want to feel as if I'd bought an old palace."

The countess makes occasional visits to Brussels, where she

Taken with the style and flavor of the East, especially India, Belgian countess Dominique de Borchgrave d'Altena has created a serene apartment in the heart of London that conjures up shadowy images of past Mughal glories. Several years ago, on a trip to India, she ordered her first durrie, picking its pale colors herself. Eventually placed in the drawing room of her airy Chelsea flat, it proved to be the starting point for the overall design—the colors of all the other rooms are based on it.



ABOVE AND OPPOSITE: Her flair for design, fashion and entertaining characterizes everything Dominique de Borchgrave does. To complete the transformation of her apartment, she turned to Harry Dorsett Gremillion, who proposed the muted stenciled wall designs in the drawing room. "The effect," she says, "is that of some rare, old Indian textile or manuscript that I might have had the luck to find." A late Ming painting of a crane and moon epitomizes the harmony of the setting. Representing another mood—old world European—is the mid-Victorian marble mantelpiece, with gilt mounts in the 18th-century French style. Yet even here the countess's attraction to things Eastern is evident: 19th-century Chinese vases, cachepots and flasks stand in precise formation across the top.





Clusters of objects in the drawing room, arranged with an Oriental regard for pattern and simplicity, underscore Dominique de Borchgrave's discriminating choices for the apartment. OPPOSITE: Artifacts from a span of cultures are displayed on the French draftsman's table—a 19th-century soapstone pagoda from Japan, Philippine straw boxes, and a pair of bronze pigeons from Greece. ABOVE: Left unframed, an oil portraying a King Charles spaniel is painted in an expressive 18th-century manner. Quills cover a small box fashioned in the shape of a house.



owns an apartment overlooking a medieval abbey. Four months a year she travels abroad, and is drawn to the Orient, particularly India. In 1970 she spent six months there and became a good friend of the maharani of Jaipur. "I developed an enduring fascination for the cotton fabrics, rugs and ivories of India," she says.

Artifacts from around the globe are spread about the drawing room. Her collection of nineteenth-century Chinese cachepots and vases lines the Victorian mantelpiece. Burmese red lacquer boxes and a Japanese house maquette rest on an antique Flemish table. A drawing of an Indian temple by her friend Teddy Millington-Drake provides an evocative focal point. Baskets are scattered here and there, from as far afield as Kenya, the Philippines, Senegal and Sardinia. Indian patterned cottons cover cushions; pale durries carpet the floor. A pair of ceramic whippets guard the floor-to-ceiling windows, which have layered blinds of bamboo and cotton to create a translucent screen of filtered light.

For "a harmonious background, and that one final touch" in the drawing room, Dominique de Borchgrave turned to Paris-based, Texas-born designer and artist Harry Dorsett Gremillion. He proposed stenciled wall motifs based on Mughal manuscript illumination. "I jumped at the idea," she recalls, and proceeded to spend hours searching art books with Mr. Gremillion until they found what they wanted. "He painted the walls in muted colors and then stenciled on large, stylized flowers, highlighted in gold. Around these he painted colorful arabesque borders." Now the walls seem multidimensional and need very little embellishment in the way of pictures and ornaments. "The effect is mellow and ethereal and gives the room a unity and serenity that was entirely a surprise," says the countess.

The drawing room is where she entertains, giving either "big, beautiful cocktail parties with Chinese food," or small dinners. She will sometimes prepare for these gatherings for days, paying close attention to all the details that make hospitality an art, including favorite Indian tablecloths and arrangements of exotic flowers. Often she entertains in connection with her work—handling public relations for the likes of fashion designer Bruce Oldfield.

If there is a secret to the success of Dominique de Borchgrave's soirées, it lies in the personality of the hostess. Her conversation is a mixture of demure feminine charm and wildly energetic observations on the world about her. Her surroundings are an oasis to which visitors want to return, time and again. And, simply stated, for the countess herself, "My home is my passion."□



"The colors in the apartment are very pale—hues of different warm tones, everything very soft," observes the countess. The bedroom is her retreat—where she will happily, if infrequently, spend a weekend in bed with stacks of books. An Italian painting is redolent of some distant classical idyll. The 18th-century French laybed perpetuates the mood of pleasant reverie.



# Romantically Baroque

## *Preserving an Ideal at Chicheley Hall*

TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY DERRY MOORE



Italian Baroque influences—unusual for an English country house—distinguish Chicheley Hall, the early-18th-century Buckinghamshire home of John and Diane Nutting. ABOVE: Upward-curving cornices give the main façade the appearance of projecting forward. Other Baroque features are an ornately sculpted entablature and an elaborate pediment above the entrance. RIGHT: An enduring presence in the drawing room is a portrait of the wife of the first owner, Sir John Chester. The secretary is 18th-century Irish. Made for the room, the gilt-framed pier glass is of the same period.

IN THE YEAR 1719, Sir John Chester of Buckinghamshire built Chicheley Hall, which has been authoritatively described, by James Lees-Milne, as "about the most Baroque of any English country house." The Chester family owned the house until 1952, when it was bought by the second earl Beatty and restored with care and taste. After Lord Beatty's death in 1972, his widow married John Nutting. The Nuttings now live at Chicheley with their young children.

John and Diane Nutting are a brilliant couple, deeply immersed in many aspects of English life. He is a barrister with an important London practice, she is a magistrate, and both are involved in the arts and in county affairs. Their London lives are busy, but they are happiest at Chicheley.

It is generally conceded that running a large country house and estate in England today is an endless battle, but Mr. and Mrs. Nutting appear to fight it effortlessly. This warm and graceful pair love to entertain, and their guests enjoy good talk, delicious food and excellent wine—without a clue as to how this is achieved. Actually, both of the Nuttings work extremely hard to keep Chicheley Hall





## Sir John Chester decided to turn his back on fashion and build exactly the house he wanted.

going. Diane Nutting says the secret is a staff that cares nearly as much about the house as she and her husband do. On weekends there are often a dozen houseguests, and the party is frequently enlarged by friends in the neighborhood who are invited to luncheon or dinner.

"We have been very lucky," says John Nutting about his house. "Except for one or two minor alterations, such as bringing the kitchen up from the basement to the main floor, the house has absolutely not been altered, and that, of course, is very rare in England. The Victorians, with their expanding families, had the unhappy habits of putting an extra floor on top of the house or building onto the side; of fronting it in stone because brick had gone out of fashion, and so on. But Chicheley remained completely untouched, and as a result it is purely a house of the 1720s."

The fine furniture, mirrors and other objects look as if they had always been a part of the house. Mr. Nutting explains: "Many of them *have* always been here. And some things we have bought, some come from my home in Leicestershire—but that's Diane's talent, fitting it all in."

Throughout, the furnishings form a collection of first-class pieces, such as the tankards and candlesticks, embellished with mother-of-pearl, that will be included in "The Treasure Houses of Britain" exhibition. The four splendid mirrors in the drawing room were made for Sir John Chester with sculpted masks and headdresses. Other items in the furniture collection were acquired by Lord Beatty.

Both Nuttings are intrigued by the character of the man who built the house. "Sir John Chester must have been a very interesting person," Mrs. Nutting muses. "His father was lord mayor of London; they weren't one of the great families, but they were part of the 'squirearchy' that created so much in England that is good."

Sir John Chester decided to turn his back on fashion and build exactly the house he wanted. This was the period when Lord Burlington and his protégé William Kent were introducing Palladian architecture to England. Sir John, no backwoods baronet, knew all about Kent and had indeed been his patron when the young artist was struggling for a living in Rome. A painting by Kent decorates a ceiling at Chicheley, and much of the interior of the house is influenced by the new style. But for the exterior, Sir John refused to have an austere, classical stone façade. Baroque might be out and Palladian in, but what the owner of Chicheley wanted was something more romantic: an exterior of the warmest hue, embellished with Italian Baroque details.

He chose Francis Smith of Warwick to build his new house, and theirs was a felicitous rapport. The master builder was famous for the superlative skill of the craftsmen he directed, and never before or since in the history of English architecture has the quality of workmanship been so high as in this extraordinary time.



Diane Nutting enlivens the house year-round with plants and fresh flowers from her garden, such as these in her private sitting room. "This room has the most beautiful carving in the house," says Mrs. Nutting. The marble fireplace with an ironwork mirror is flanked by finely crafted classical pilasters. The 19th-century carriage painting is by John Frederick Herring Sr.









Mr. and Mrs. Nutting preserved the structural integrity of the house and chose furnishings to harmonize with the 18th-century character of the detailing. LEFT: Silk-covered walls and floral-patterned chintz draperies complement the carved paneling of Mrs. Nutting's sitting room. The 19th-century paintings include Alfred Dever's *After the Wedding* (corner) and John E. Ferneley's *Horse and Groom* (right). ABOVE: A gilded Rococo state bed commands attention in the master bedroom, designed by Tom Parr of Colefax and Fowler. Lending an air of restraint are delicate hues and classical moldings.

An avenue lined with a double row of ancient lime trees leads up to the front door, the pediment of which is copied from a door by Bernini in the Vatican. The main façade shows a High Baroque influence—the central part appears to curve upward and outward. This is a clever piece of trompe l'oeil achieved by changing the order of the pilasters—from Corinthian to Doric—as they mount the three stories, and placing a rich entablature filled with masks and cornucopias at the division.

Each corner of the dentillated cornice is crowned by a stone ram's head, the Chester emblem, and on the rear façade, the tops of the heavy lead drainpipes carry Sir John's monogram. These pipes have never had to be replaced, just as the brickwork has never had to be repainted. This is "rubbed brick," the finest quality that can be made, and the pointing is paper thin.

Each façade of the house is different: The garden side is simpler than the main façade, yet still displays Baroque influences, with another door pediment borrowed from seventeenth-century Rome. From here, the view extends over a wide lawn to an ornamental lake.

A side façade is broken by two tall windows, and six niches that hold graceful wooden statues. The vista on this side ends at a herbaceous border below a brick wall—the background for Mrs. Nutting's incomparable roses. On the lawn between the house and the rose garden are deck chairs

*continued on page 227*







TOP: "We have a rey[illegible] to [illegible]ops," says Mrs. Nutting of their small vegetable garden, bordered by [illegible] an adjacent church. ABOVE: The Nuttings describe the entrance to their [illegible] slightly Roman brick wall with a rather Gothic wooden door." [illegible] garden, the campanulas and the delicate 'Fritz Nobis' roses, [illegible] wooden stakes, bloom naturally and abundantly—like the [illegible]ming of Chicheley Hall.







# Architecture: Quinlan Terry

TEXT BY GAVIN STAMP
PHOTOGRAPHY BY DERRY MOORE



THE OBITUARY of the English country house has been written many times, but still it is not dead. Country houses were built after World War I and after the last war. They are being built today, and they will continue to be built as long as there are clients able and willing to realize the traditional aspirations of Englishmen.

Waverton House, by architect Quinlan Terry, is a new medium-size country house built for Jocelyn Hambro, of the banking family, and his late wife. Designed in 1977 and finished in 1980, it is formal without being too grand—a statement of the great tradition of domestic architecture in England, which derives from Italy; was introduced by Inigo Jones; and had such a splendid flowering in eighteenth-century Palladianism. The house also conforms to another English tradition, by its harmonious setting in the landscape and by the appropriate use of local building materials. As Quinlan Terry has noted, "If you allow yourself to design within the constraints imposed by commonsense traditional building, you will very soon find yourself working in the classical style."

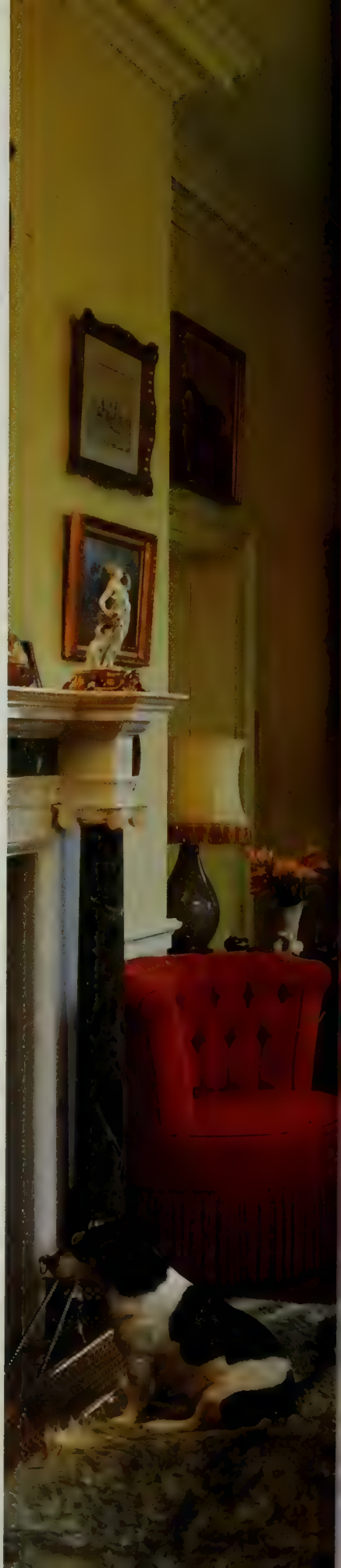
It is in the country house that the traditional values of English architecture are maintained, and this, as Mr. Terry recognizes, is because of clients "whose courage in commissioning and financing these schemes has kept the lamp of classical architecture flickering. Patronage is not a fashionable concept today, but without it there would not be much art—and there could be no architecture, for which a large capital is needed." Good architecture is expensive.

Since 1945, the architectural establishment in England has been dominated by the modern movement and has been mainly concerned with public housing and public buildings. Country houses, on the other hand, have remained largely traditional in character, and traditional styles have been condemned by modernists. The country house, therefore, has been ignored in the architectural press.

In recent years, however, with the widespread questioning of the assumptions of modernism, there has been a great revival of interest in more traditional forms of architecture. Despite the claim that modernism represents the spirit of the age, it is becoming clear that in the sphere of domestic architecture—the only one in which individuals can choose for themselves the style of their houses —the characteristic choice of today is not modern but Georgian.

Quinlan Terry, who was born in 1937, has now established himself as the best-known traditional architect in England. He was the pupil—and, later, partner—of Raymond Erith, one of a small but dedicated group of architects who remained loyal to the classical tradition during the bleak 1950s and 1960s. Mr. Terry is a man of missionary zeal: He believes in the universal validity of the classical orders for all types of architecture, and in the virtues of traditional materials and methods of construction.

The soundness and sense of Mr. Terry's approach is perhaps best demonstrated in Waverton House. Here, the building materials are particularly beautiful. The house was built as the center of a stud farm in the Cotswolds, that lush and earthy part of Gloucestershire that has provided English domestic architects with sources of inspiration for over a century. The steeply pitched and comforting roof is made of Cotswold



Bringing the country house into the 1980s, architect Quinlan Terry designed a residence based on classical principles for Jocelyn Hambro's farm in Gloucestershire. PRECEDING PAGES: Referring to [illegible] as "Cotswold Palladian vernacular," Mr. Terry gave the front façade a central pedi[illegible] double-door entrance, with a fanlight, simple entablature and Ioni[illegible] INSET: A [illegible]pping-out party was held in December 1978. RIGHT: Mr. Ha[illegible] banker, enjoys a quiet moment at his desk in the drawing room. [illegible] Imogen Tayl[illegible] of Colefax and Fowler.









Quinlan Terry works in a traditionalist manner, regardless of changing fashion and current architectural trends. He sought harmony and balance in the Waverton House interiors through the use of classical proportions. RIGHT: Mr. Terry designed the marble fireplace in the drawing room after 18th-century models. A collection of Mr. Hambro's 19th-century English paintings and drawings surrounds the mantel, adorned with porcelain figures mounted on ormolu bases and a Louis XV–style clock. TOP: At one end of the drawing room, a library the architect designed with a Doric entablature features an arched niche for a collection of 18th-century porcelain figures. ABOVE: Deep swagged valances enhance the stately proportions of the twelve-light windows in the dining room. Table and chairs are Sheraton style.



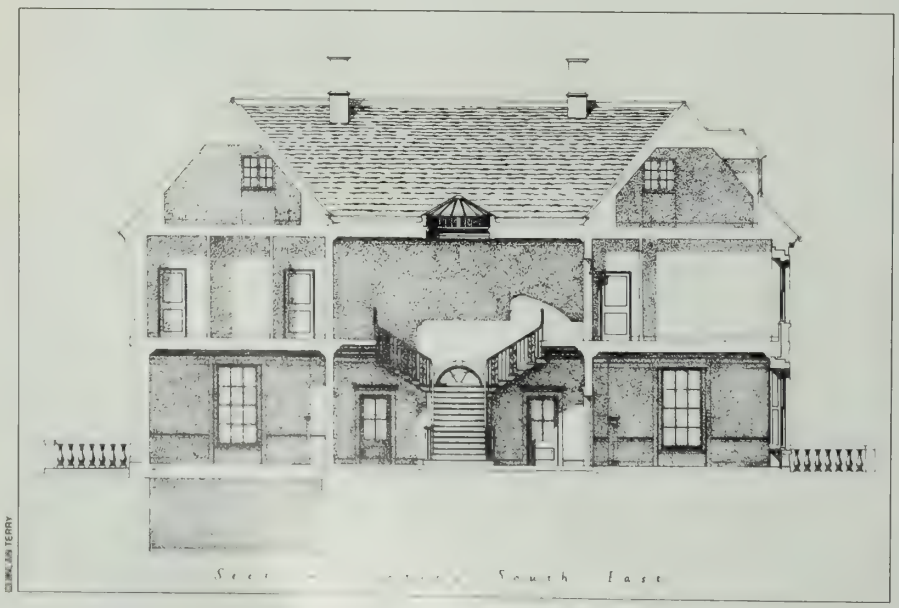
stone flags; the walls are faced in rugged stone salvaged from demolished Cotswold barns. The details—cornices and window surrounds—are of dressed Doulting stone, while the finely cut Ionic doorcase to the main entrance is of Clipsham.

However, the mellow earthiness of the building materials distinctive to the area is tempered by the strict discipline of the whole design, for it is firmly based on the principles of Palladio. The house is resolutely symmetrical, and all of its proportions are governed by simple mathematical relationships. Low wings—containing garages, a gun room and servants' accommodations—flank a symmetrical three-story pile. The plan of this structure is based on a 2:3 proportion, and it is characteristically Palladian, with all the principal rooms grouped around a central hall. This hall is twenty-four-feet square, and the ceiling height before the stairs is twelve feet, as a 1:2 ratio governs it and other elements of the interior, such as the windows of the major rooms, which are twice as high as they are wide.

The grand stair hall is the principal and most impressive space in the house. The single central stair divides to form a gallery on the upper floor. The finely molded stair treads, cantilevered out from the wall, are of reconstituted stone and support a splendid wrought-iron balustrade, made by a local blacksmith and embellished with decorative intertwined *H* motifs, for the owner's name.

The staircase is lighted from above by a lantern. What may seem perverse is that the lantern is not over the center of the hall; its position was determined by putting it at the center of the plan. At times, therefore, it seems as if the discipline of geometry has been pushed a little too far. Another case occurs in the garden, where the steps descending from the terrace keep to the eight-foot width determined by the span of the doorcase columns of the main entrance on the other side of the house. As a result, it seems rather narrow.

*continued on page 228*





RIGHT: From the rear garden, [illegible] as a compact rectangular block, faced with rough Cotswold stone and crowned [illegible] also of local stone tiles. The low side wings are servants' quarters and service [illegible]. The [illegible]le mirrors the front, except for three arched doors, which create a loggia opening [illegible] the balustraded terrace and to views of the expansive grounds—pasture for Mr. Hambro's foals and yearlings. ABOVE: A focal point of the house is the grand stair hall, seen at the center of the cross section drawing. The symmetrical ordering of rooms, windows and doors is characteristic of Quinlan Terry's work.



# The English Country House

GERVASE JACKSON-STOPS ON A UNIQUELY BRITISH WAY OF LIFE
PHOTOGRAPHY BY DERRY MOORE

BY THE GARDEN DOOR, rows of rubber boots stand beneath a Lely portrait of a décolleté beauty from the court of Charles II. A disapproving bust of a Victorian ancestor, by Chantrey, is crowned with a straw hat decked with pink ribbons; an untidy mass of lilies in earthenware pots on the stone floor fills the air with scent; and in the distance come the voices of children, the yapping of dogs and the whirr of a mowing machine or the plop of tennis balls. Trivial as such sights and sounds may seem, they are the very stuff of English country house life, and they speak of an attitude to art, collecting and decorating that is never pompous or stuffy, but for all its understatement and quiet humor is—like the English character itself—deeply romantic.

A friend once described a house to me as "perfect—like an old glove." I knew what he meant, for true comfort, like good wine, takes time to mature. The crimson damask on the walls, which may have looked brash and nouveau riche when it was hung by the first earl in the 1730s, has mellowed over the years to a rose pink of the subtlest beauty, a perfect background for the Reynolds and Lawrence portraits of his successors, still in their original gilt frames. The great mahogany armchairs, which once stood against the walls in splendid isolation, now form circles around the two fireplaces, in the company of comfortable Edwardian armchairs and sofas, whose faded covers are perfectly in tune with the eighteenth-century surroundings.

Dutch pictures brought back by a banker uncle from Amsterdam in the 1830s; more recent portraits by Sargent or Graham Sutherland; piles of books and flowers on tables; an antique bust found on the Grand Tour; a French mantel clock acquired in Paris after the revolution—none of these would be tolerated by a smart decorator intent on making a reputation for a particular contemporary "look," but together they represent many generations of taste.

Different rooms often illustrate the characters of different owners. A Gothic library, with its shelves of morocco-bound books, its globes and orrery, will testify to the scholarly interests of a squire who discovered a rare orchid, or who became an amateur architect. A dining room hung with sporting pictures, and with a row of racing cups on the sideboard, will reflect the more active pursuits of his less intellectual son.

For such people, beautiful things were, and are, part of everyday life, but that is not to say they are taken for granted. To grow up with a Rembrandt or a Turner, a Chippendale commode or a Paul de Lamerie tureen, is a privilege indeed; but it is increasingly one that owners are prepared to share with the general public. Even in the eighteenth century, country houses like Kedleston and Chatsworth, Holkham and Houghton, were open to anyone arriving decently dressed and mounted. At

*continued on page 226*

## Architectural Digest Visits Britain's Enduring Treasures

In the following forty-four-page special section, we present highlights from a dozen of Britain's greatest homes, most of them selected from "The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting" to open November 3 at the National Gallery of Art, Washington, D.C. Complementing this survey are Gervase Jackson-Stops's essay on the British approach to country living, and Susan Mary Alsop's interview with National Gallery director J. Carter Brown. And, while not in the show, the Queen Mother's Royal Lodge sets the stage for the homes that follow. A personal view of one of the greatest "Treasure Houses" is the duchess of Devonshire's saga about life at Chatsworth. To conclude, James Lees-Milne examines the links between these houses and their inhabitants, which, together, have contributed so greatly to Western civilization.

For all its Italianate grandeur, Alnwick Castle's Red Drawing Room resonates with the English love of hearth and home.



The Treasure Houses of Britain

# Ambassador for the Arts

TEXT BY SUSAN MARY ALSOP



JOHN DOWNING

"If the holdings of the country houses of Britain could ever come under a single roof, they would represent one of the greatest museums in the world. No one before has attempted to gather a core-sampling, in one place, of the finest examples of patronage and art collecting in Britain from these treasure houses—examples spanning half a millennium. It represents a mind-boggling curatorial and logistical challenge. For once in a lifetime—perhaps anyone's lifetime—this will take place in Washington at the National Gallery of Art."

*—J. Carter Brown*

THE DINNERS GIVEN by the trustees of the National Gallery of Art in Washington, D.C. before the opening of an important exhibition—such as the upcoming "Treasure Houses of Britain"—are rather like first nights at the theater, for there is the same quality of excitement and underlying tension. Will the audience applaud, will the critics be kind?

On the evening of one of these dinners in the early 1970s, the newly appointed director, J. Carter Brown, glanced at his watch, ran from his office to his car, tore home, changed into his dinner jacket in ten minutes, and returned to the gallery to stroll through the exhibition one last time. A member of his staff remembers seeing him on that lonely walk, and thinking how young and vulnerable the director looked. She recalls her relief when he stopped, the tour completed, clapped his hands and burst into a happy shout: "Whoops, it's all right!" Then he hurried to the door, for at that moment several hundred distinguished guests from all over the United States were arriving, dressed in their finest for the occasion.

Carter Brown still possesses the qualities he demonstrated that evening: a passionate interest in detail and a wonderful, bursting enthusiasm that infects all those around him. Nowadays he can relax before the opening of a show, for the installation department he has trained is considered by many to be among the best in the museum world.

"I used to be heavily involved with installation myself," he says, "but more and more I have come to realize

's something I can turn over to oth-rs. The team has gone beyond me." le explains the importance of hang-ng an exhibition of paintings: "It ounds like a simple business—hich picture is next to which—but ne juxtaposition can make or break a how. And it's fun to make a visit to n exhibition occupy the dimension f time—to have a beginning, a mid-le and an end. These things evolve: ou have an introductory section, ou warm up, the show develops and as a tension that is released."

The heads of the installation eam, Gaillard Ravenel and Mark eithauser—who are now working n the show that will open in Novem-er, of art and objects from the great British country houses—vehemently deny that they have gone beyond their director. Says Mr. Ravenel: "Let's get the record straight. Carter goes through the plans at every stage. We work for weeks on a design, show it to him, and inevitably he sees at once that something else will work better. For example, when you enter 'The Treasure Houses of Britain,' the shell of the museum in no way imposes on you. This is very much Carter's concept—the sense that when you walk into an exhibition you are transported into the world of that exhibition."

Describing the design for one of the British show's special rooms, the "long gallery," Mr. Ravenel says, "The East Building is flexible in many ways, and by jiggling things around for weeks and weeks we came up with a solution. There will be an eighty-eight-foot-long gallery with side lighting and authentic-looking windows of greenish glass.


UPI/PHOTO LIBRARY

As the patrons of the National Gallery's "Treasure Houses of Britain" exhibition—and lenders as well—the Prince and Princess of Wales are expected to visit Washington this fall to view the monumental show.

"We used a painting in the exhibition depicting a long gallery of the period so that the spectator can *see* a long gallery in a painting, and then *be* in a long gallery. You are thus transported into the proper context for the picture when you walk down the gallery. Also, the pieces must feel right in their setting, since in this exhibition the fame and quality and importance of the works are extraordinary."

D. Dodge Thompson, the National Gallery's curator of exhibitions, says: "We had over two hundred houses lending, and four thousand objects to choose from. This is very different from some of our other shows, in which it was one national museum lending to another national museum, each with its conservational staff working. In this case the loan process has proceeded through a correspondence over a period of years between Carter Brown and Gervase Jackson-Stops of England's National Trust."

Mr. Jackson-Stops is a scholar-administrator-diplomat, as is Carter Brown, and the two men share two vital qualities for their jobs: great charm and a remarkable talent for persuasion. Mr. Jackson-Stops first formed a committee of the leading fine-arts experts in England to decide with him what the exhibition collection should consist of. Thanks to the

*continued on page 230*

The English Country House

# Royal Lodge

PHOTOGRAPHY BY DERRY MOORE



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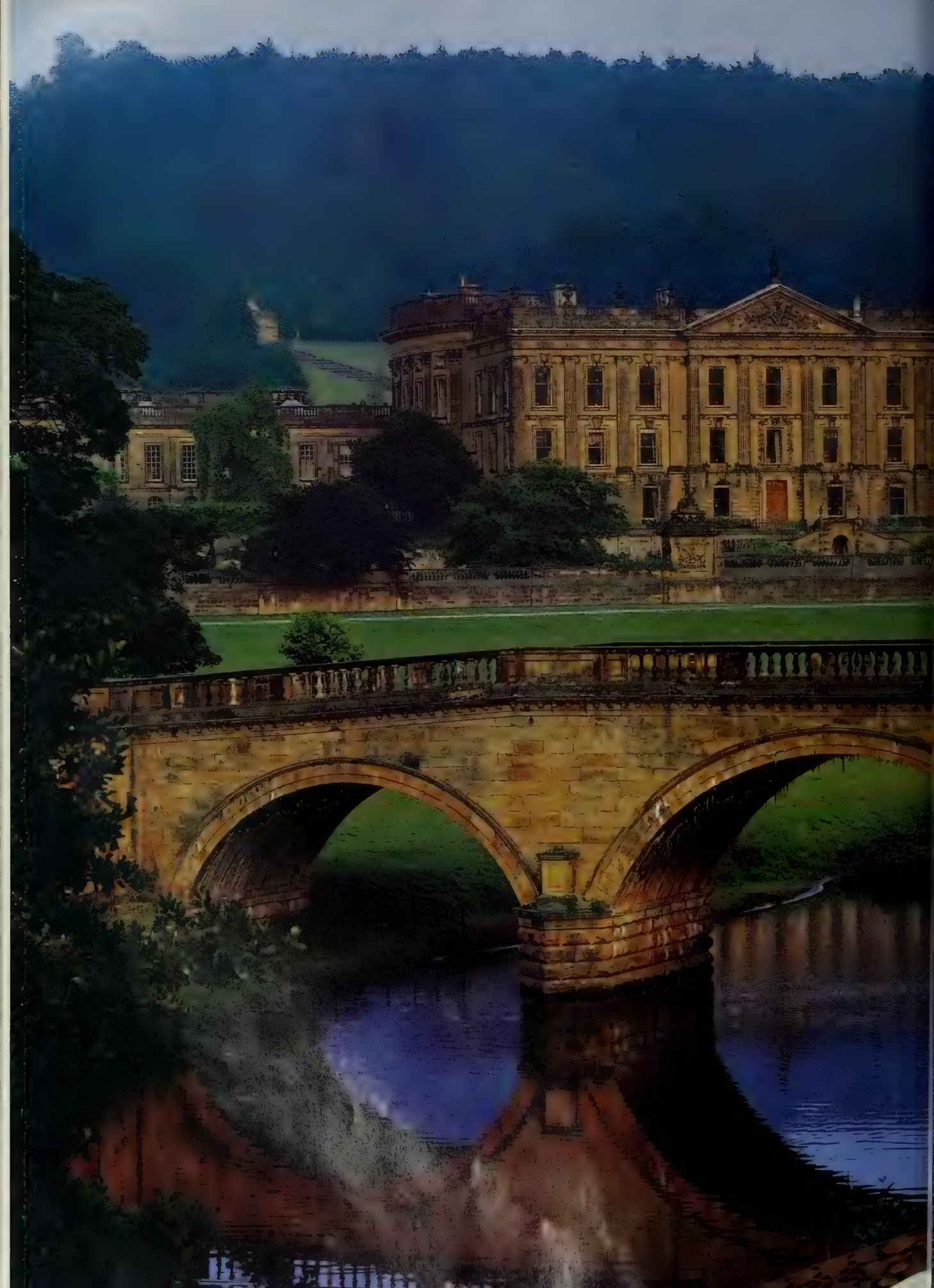
The Royal Lodge of Queen Elizabeth the Queen Mother, situated in Windsor Great Park, is perhaps as dear to the royal family as the Queen Mother herself is to her subjects. With its suitably regal appointments, the Windsor House emanates grandeur and dignity while still conveying the air of a much-loved family home—one that has witnessed the joys, sorrows, hopes and delights of its family members, like any residence. Yet unlike most residences, it has a past illuminated by the history of the English monarchy. George IV spent fireside evenings by the arched Neo-Gothic chimneypiece, once in a favorite retreat of his and now in the Saloon (above right and right) of the Windsor House. In the 1930s, the duke and duchess of York had the Royal Lodge reconstructed to its present form, and today, the Queen Mother can enjoy its spacious rooms and stroll with grandchildren Prince Edward and Lady Sarah Armstrong-Jones (above l[illegible] in the gardens, which she and King George VI designed.

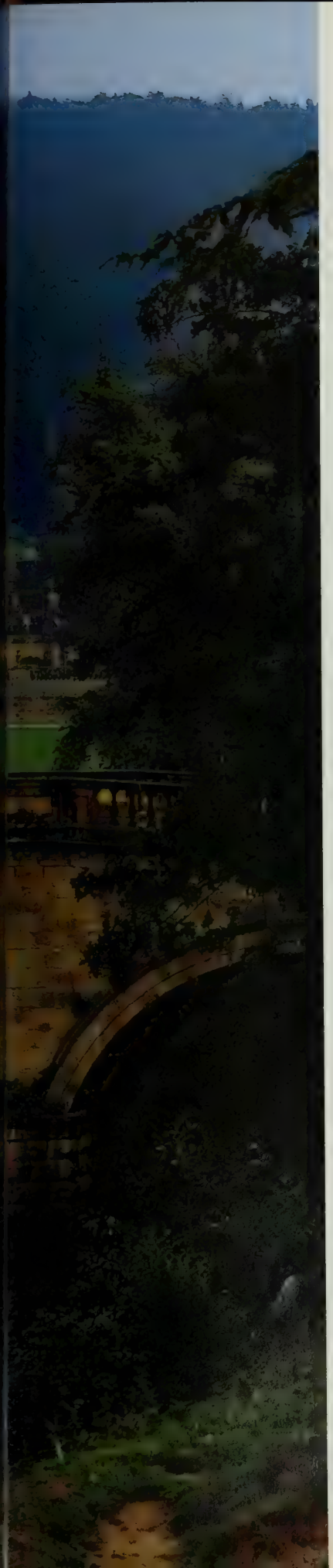
Timeless in quality, majestic in scale, the décor of the Saloon befits the birthright of its royal residents. A tapestry, Oriental carpet and altar candlesticks complement the room's proportions, while intimate seating [illegible] clusters of smaller objects tip the sense of scale back to a more human dimension. The linear precision of Neo-Gothic architectural detailing is softened by touches of conventional comfort in the plump upholstered [illegible]rs and sofas. Overall, there reigns an atmosphere of a cherished family abode—one that knows its rightful place in the hearts [illegible] and in a long lineage of royal homes.



FROM THE ENGLISH ROOM BY DERRY MOORE AND MICHAEL PICK/CROWN PUBLISHERS, INC.







The Treasure Houses of Britain

# Chatsworth

THE DUCHESS OF DEVONSHIRE DESCRIBES LIFE IN A NATIONAL TREASURE
PHOTOGRAPHY BY DERRY MOORE





Splendidly situated, Chatsworth, the seat of the dukes of Devonshire, has been in the Cavendish family since 1549. The house overlooks a vast park, designed in part by Capability Brown and Joseph Paxton. The arched bridge (left), spanning the river Derwent, was built by James Paine in the 1760s.

# Chatsworth

A QUARTER OF A century has passed since November 1959, when we moved into Chatsworth. We are so used to living here now that it seems inevitable we should have taken this huge step, but at the time it was thought by most of our friends to be foolhardy, to say the least. Why leave a comfortable, manageable house in a nearby Derbyshire village to take on the complications of living in one of the largest houses in England?

We have never regretted it. The pleasure of living at Chatsworth is intense. The glorious outlook over the park—the river Derwent and James Paine's bridge of the 1760s to the west; the high jet of the Emperor Fountain in the long canal, flanked by giant limes, to the south; and the seventeenth-century cascade springing from its stone temple, erected by Thomas Archer, on the wooded escarpment to the east—makes scenery that is hard to beat in all of England.

The house itself is a joy to live in. Besides its obvious beauties and the quality of its contents, it is full of contrasts and surprises—from the Painted Hall, which occupies two floors and has walls and ceilings decorated by Louis Laguerre, to my little sitting room, which is as small and friendly as a cottage living room.

The task of making it possible to live here matched the place's giant scale. There are 175 rooms, some of them bigger than squash courts. The roof alone covers 1⅓ acres. There are 3,426 feet of passages, 17 staircases, 359 doors. The garden covers 105 acres, bounded by a wall two miles long.

When we began to restore it, the house had been empty for twelve years, since the wartime tenant, a girls' boarding school, left in 1946. The interior was sadly dilapidated; the paint and the wall hangings were in a deplorable state. The stale smell of long-shuttered rooms lingered throughout. To make it habitable, the first requirements were central heating, more bathrooms and a new kitchen—the old one seemed a day's march from the dining room. The recollections of people who had stayed here before the war were of cold and congealing food, icy passages and arctic bedrooms. Standards had changed since 1939, when the seven best guest rooms had one bath between them, and eleven housemaids carried hot water to the bedrooms five times a day.

The immense task of rehabilitating Chatsworth took nearly two years. In that time, we put in seventeen new bathrooms (my sister Nancy Mitford wrote to a friend, "I can't imagine who the Devonshires are going to wash in all those new baths"), fitting them in as best we could into whatever space was available.

A greater problem was how to get the food from the newly installed kitchen to the dining room above it. The only practical place to put a lift meant cutting through a three-foot wall, where a portrait of General Monk, by Lely, is permanently affixed in an ornate frame. There was nothing to be done but cut the picture in half for a little door. It is invisible when shut, but when it is open, the legs of the old soldier swing around in a most disconcerting way.

I was lucky in that my husband, the eleventh duke of Devonshire, gave me a free hand when it came

*continued on page 232*



Grand though Chatsworth is, the duchess of Devonshire has steadfastly upheld its role as a family home as well as a national treasure. Her extensive rehabilitation of the house in the late 1950s preserved its historical qualities while introducing all the amenities of modern life. In keeping with her concept is the Blue Drawing Room's delightfully congenial atmosphere. Chintz-covered sofas, potted plants and the family sheepdog mix comfortably with Sargent's portrait of the Acheson sisters and a pair of Cavendish ancestors painted by Batoni. Family portraits by Lucian Freud are arranged on and around the door at left.



# Chatsworth







TOP: The private dining room is a study in contrasting styles. A pair of carved and gilded early-Georgian side tables are juxtaposed with the small dining table, casually draped in flowered cotton. For canine guests there's a rush dog basket. The portrait is of Henry VIII by Hans Eworth, after Holbein. ABOVE: In the lower library, the present duke's study, the walls were decorated by J. G. Crace in a style that is "something between an illuminated manuscript and a café in the rue de Richelieu," said the sixth duke of Devonshire. On the shelves are classical volumes purchased by the sixth duke in 1812. RIGHT: A chrysanthemum-bedecked chintz drapes the windows and canopy bed in the duchess's bedroom. Another Cavendish house, Lismore Castle in Ireland, is portrayed in the painting by Duncan Grant above the door.





# The Treasure Houses of Britain



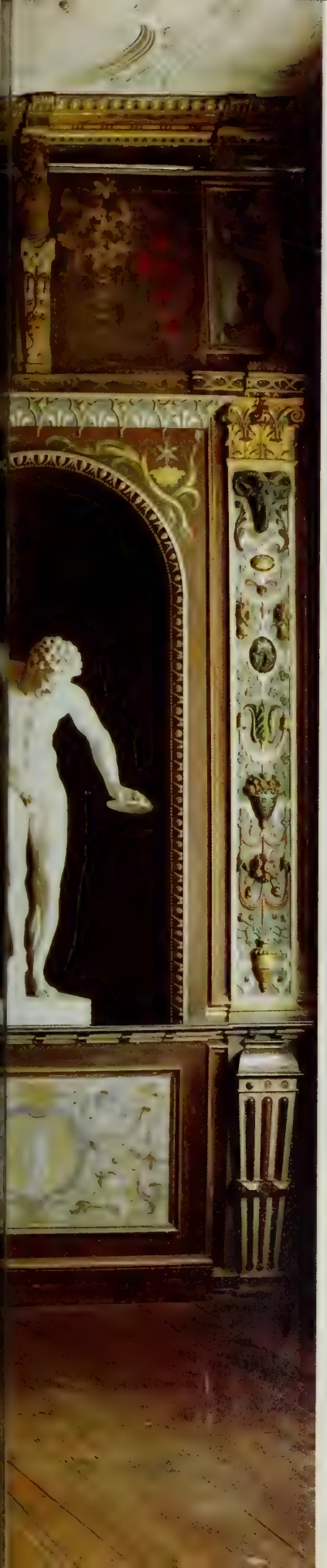

# Knole

PHOTOGRAPHY BY DERRY MOORE




Trompe l'oeil detailing blends seamlessly with the actual architecture of the monumental Great Staircase of Knole, in Kent, remodeled circa 1605 (left). Innovatively painted walls replicate columns, arches, turned balustrades and newel posts surmounted by the heraldic Sackville leopards. VIGNETTE: Writer Vita Sackville-West, who was born at Knole, described it as having "the deep inward gaiety of some very old woman who has always been beautiful." The 365-room residence has also been likened to a medieval village. Its history is equally grand: Built by Thomas Bourchier, archbishop of Canterbury, between 1456 and 1486, Knole was appropriated for a time by Henry VIII before passing to Thomas Sackville, first earl of Dorset. He spent the last five years of his life—1603 to 1608—transforming the house. ABOVE: The inner gatehouse, topped by a clock tower, opens onto the Green Court, in foreground.

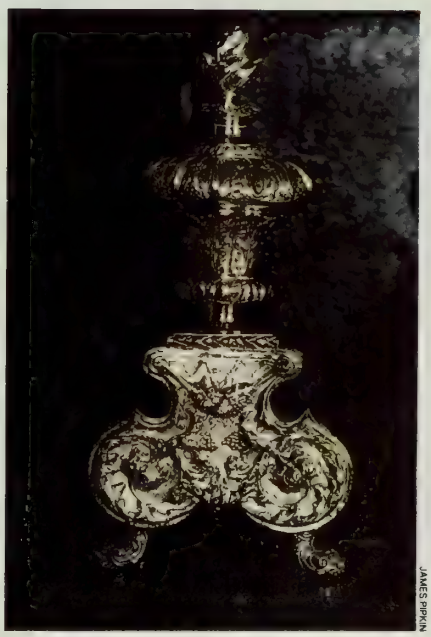




# Knole



JAMES PIPKIN



JAMES PIPKIN



JAMES PIPKIN

LEFT: Knole's imposing Cartoon Gallery takes its name from the copies of Raphael's tapestry cartoons that line the 90-foot-long state room. The impact of the first earl of Dorset's extensive renovations prevails in the rippling plasterwork ceiling, composed of serpentine ribs and shallow reliefs of botanical emblems. Fine decorative examples of English Renaissance grotesques surround the niche. Ennobling the far wall are a carved gilt table and candlestand, thought to be a gift from Louis XIV to the sixth earl of Dorset, while late-17th-century and early-18th-century walnut armchairs and stools range along the side walls. TOP: Appropriate to a "Treasure House" are the celebrated and rare surviving examples of Carolean silver furniture from the King's Room. ABOVE LEFT AND RIGHT: Lavish detailing bedecks a silver andiron, circa 1670, one of a pair from the Cartoon Gallery, and a carved gilt wall light.









The Treasure Houses of Britain

# Alnwick Castle

PHOTOGRAPHY BY DERRY MOORE



With its daunting mass and strategic location near the Scottish border, Alnwick Castle (opposite) has witnessed centuries of strife and valor. Dating from Norman times, the castle had assumed most of its present-day form by the end of the 12th century. Today it is home to the tenth duke of Northumberland; the duchess is seen in a moment of leisure in the skylighted stables. ABOVE: In the mid-19th century, the fourth duke of Northumberland—influenced by his travels in Italy—had Gothick rooms by Robert Adam remodeled in the style of the Italian Renaissance. Italian artists worked with British artisans to achieve a broad evocation of a palazzo. Flanking a Music Room door are two Canaletto paintings depicting Alnwick Castle and Northumberland House, formerly the family's London home.





# Alnwick Castle



PRECEDING PAGES: The Music Room's generous scale is complemented by the grandeur of a massive fireplace with overmantel mirror, an elaborate frieze and an 18th-century English crystal chandelier. The opulent note continues in the 19th-century Gobelins tapestry fire screen and an ornate 18th-century French clock. The paintings in the top row are by, left to right, Clinsted, Rosso II, Tintoretto, Lely, Mignard and Lely; below are two by Dobson and, at right of fireplace, two by van Dyck. RIGHT: A wealth of pattern and color enriches the Red Drawing Room. The two large *pietre dure* cabinets were made for Louis XIV in 1683 at the Gobelins factory. Looted from the Tuileries palace during the revolution, they were discovered in a Paris cellar in 1824, and acquired soon after by the third duke of Northumberland. The two large paintings are by Sisto Badalocchio. The small portraits are by Torbido (left) and Jan van Scorel. ABOVE: A detail of one of the cabinets reveals their exquisite workmanship in *pietre dure*, ebony and ormolu.





The Treasure Houses of Britain

# Wilton House





DERRY MOORE



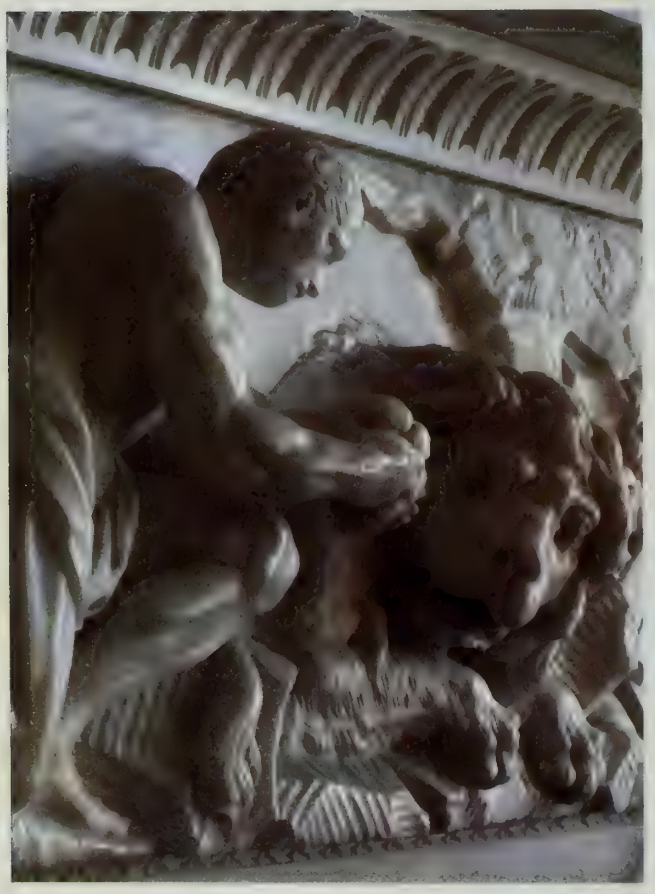
Renowned for its 17th-century renovation, attributed to Inigo Jones, Wilton House in Wiltshire has been owned by direct descendants of the Herberts, earls of Pembroke and Montgomery, since the time of Henry VIII. Philip, fourth earl of Pembroke, commisssioned Jones's design, which was carried out by French architect Isaac de Caus. ABOVE LEFT: Inspired by Italian Renaissance models, the south façade features framing pedimented towers and a central Palladian window. OPPOSITE: Most magnificent of Wilton's interiors is the Double Cube Room—sixty feet long, thirty feet wide and thirty feet high. After a fire damaged the state rooms in 1647, Inigo Jones designed the repairs, which were executed by his nephew, the architect John Webb. The paneling was designed to frame a series of family and royal portraits by van Dyck—the largest depicting the fourth earl of Pembroke and his family. Sculpted and gilded ornamentation, plaster coving by Edward Pierce, and ceiling paintings by Emmanuel de Critz complete the décor. LEFT: A pair of sphinxes embellish the opulent gilded carving of a set of sofas Thomas Chippendale and William Kent created for the room in the 18th century. ABOVE RIGHT: The present earl of Pembroke and Montgomery sits in the cloister facing the inner courtyard, surrounded by pieces of classical sculpture—part of an extensive art collection acquired by Thomas, eighth earl of Pembroke. The area is part of the 19th-century Neo-Gothic additions made when the eleventh earl asked James Wyatt to modernize Wilton.

The Treasure Houses of Britain

# Uppark

PHOTOGRAPHY BY JAMES PIPKIN







Named for its setting—the crest of a steep hill in Sussex—Uppark (top) has been home to famous and infamous names. The future Emma Hamilton resided here as the young mistress of Sir Harry Fetherstonhaugh and is said to have danced on his dining room table. The Dutch-inspired house, with its façade of brick and prominent stone quoining, was built in the 1690s and owes its mid-18th-century interiors to Sir Matthew Fetherstonhaugh and his wife, and the remarkable preservation of the rooms to their heirs. OPPOSITE: Classical arabesque decoration embellishes the ivory- and gilt-toned Saloon—extending to the plasterwork wall frame that surrounds Luca Giordano's painting, *The Son Taking Leave of His Father*. Over the mantel is a portrait of George III by Nathaniel Dance. Tapestry-covered Georgian giltwood armchairs and an ormolu-mounted Louis XV *bureau plat* date from the mid-18th century. ABOVE LEFT: A detail of a marble fireplace frieze in the Saloon depicts Androcles and the Lion. ABOVE RIGHT: The dining room, redesigned in the early 19th century, displays the elaborate silver-gilt Prince's Cup from 1785, a tribute to Sir Harry's racing expertise. Two paintings by Joseph Vernet are from a series of four entitled *The Four Times of Day*, executed in 1751.





The Treasure Houses of Britain

# Dyrham Park



When William Blathwayt, a successful civil servant of modest means, married the heiress of Dyrham Park in 1686, one thing was certain: The Gloucestershire estate that fell into his hands would never be the same again. Over a dozen years, he dramatically transformed the modest Tudor manor by adding first a west front and then an east front, and by restructuring the original home, sandwiched between the two, into one large connecting hall. As a whole, the two façades create an unusual juxtaposition. Done in separate stages and by different architects, they differ strikingly in style—the west conveying a French-inspired look, and the east (above), with its Italianate cornice and balustrade, reminiscent of a Genoese town palace. OPPOSITE: Yet it is a decidedly Dutch influence that comes through inside Dyrham Park. William Blathwayt, who spent years in Holland as a diplomat, amassed a collection of Dutch art that is crowned by Samuel van Hoogstraeten's *A View down a Corridor*. Placed after a succession of doorways in the library, the perspective painting teases the viewer into believing that the dog guarding a seemingly endless hallway must be more than a few strokes of paint.

The Treasure Houses of Britain

# Blair Castle

PHOTOGRAPHY BY DERRY MOORE



Dating from the 13th century, Blair Castle (above), with its commanding position on the central route through the Scottish Highlands, has figured prominently in Scottish history. In 1746 Lord George Murray laid siege to the castle—his ancestral home—which was occupied by Hanoverian troops who had come to quell a Jacobite uprising against George II; both siege and revolt failed, and soon after the castle was transformed into a Georgian country house. In the Victorian era Blair Castle was enlarged and its battlements restored, reviving its fortress appearance. RIGHT: The Georgian dining room's elegant plaster decoration tempers a strong sense of Neo-Classical order, and exemplifies the 18th-century delight in the play of surface design. The era's candlelighting threw plasterwork into flickering relief. Paintings of local scenes are by Charles Steuart.





The Treasure Houses of Britain

# Boughton House

PHOTOGRAPHY BY DERRY MOORE



Ambassador to France in the 1670s, Ralph, first duke of Montagu, filled Boughton House in Northhamptonshire with innumerable riches from the Continent—tapestries, paintings, sculpture and furniture. ABOVE AND OPPOSITE: In the Low Pavilion Ante Room is one of the first duke's prized possessions, a writing table made for Versailles. Decorated with pewter, brass and mother-of-pearl inlay, with carved and gilded feet, the table is a rare example of the work of Pierre Gole, a Dutchman who worked in Paris. The large painting is *St. John the Baptist* by Murillo. Boughton House has been preserved by descendants of the earliest owner, Sir Edward Montagu, chief justice to Henry VIII.



The Treasure Houses of Britain

# Burghley House

PHOTOGRAPHY BY DERRY MOORE



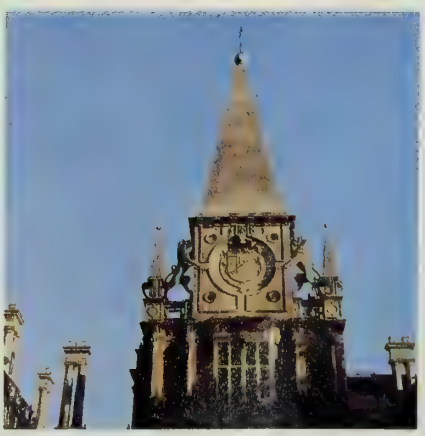
Piercing the Lincolnshire sky are the soaring towers, turrets, chimney stacks and domes of Burghley House (above), the first Lord Burghley's Renaissance manor, completed in the 1580s. Capability Brown designed the lake. RIGHT: The present resident, Lady Victoria Leatham, among some of the splendors in the Grand Floor Corridor. Her late father, the marquess of Exeter, was one of the Olympic-medal-winning runners portrayed in the film *Chariots of Fire*. OPPOSITE: Baroque exuberance blazes from the illusionistic walls and ceiling of the Heaven Room, painted by Antonio Verrio in the late 17th century; it survives as the finest example of its kind in England. From the ceiling-sky, assembled gods survey the mythological dramas enacted around the colonnaded enclosure. Not to be left out, Verrio painted himself into the scene—as a toga-clad recorder, sketching the Cyclops' forge.











# Burghley House

OPPOSITE: Dominating the vast arched kitchen is an immense Netherlandish painting. The walls' weathered patination creates a striking foil for gleaming copper utensils—more than 260 in all. ABOVE AND FAR LEFT: Enveloped in mist, Burghley House evokes the romance of England's past, both in its dramatic silhouette and its parkland setting filled with ancient trees. LEFT: Armorial animals flank the ornate base of a spire.

The Treasure Houses of Britain

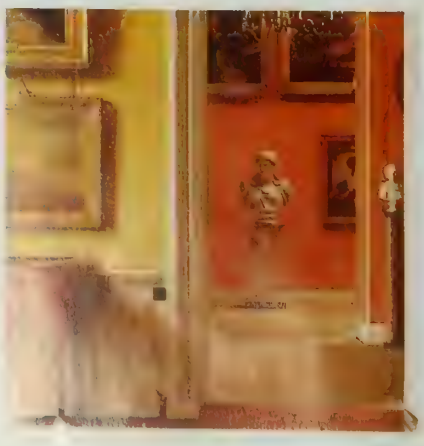
# Petworth House

PHOTOGRAPHY BY DERRY MOORE

Successive generations have made memorable contributions to Petworth House in Sussex. A creative high point was reached under Charles Seymour, sixth duke of Somerset, who renovated the property in the late 17th century, employing master craftsmen to give the house what architectural historian Sir John Summerson has called a "conspicuously French" appearance. TOP RIGHT: A door handle and lock display the Somerset ducal coronet. CENTER RIGHT: Originally the State Bedchamber, the White Library was given a new décor in 1795. The painting, *Petworth House from the Lake: Dewy Morning*, 1810, is by J. M. W. Turner, who spent a great deal of time at Petworth House as a favorite guest of the third earl of Egremont. BOTTOM RIGHT: Another atmospheric painting of Petworth by J. M. W. Turner is one of many works by the artist in the Turner Room. The adjoining 19th-century North Gallery houses a classical art collection acquired by the second earl of Egremont. FAR RIGHT: With cut-velvet hangings from Genoa, a grand canopied four-poster bed made by Thomas Chippendale in the 1750s dominates the Cambridge Bedroom. The mid-17th-century tapestry is from Brussels.











PHOTOGRAPHY BY DERRY MOORE

At Erddig, a centuries-old tradition elevated servants to the rank of near-family-members. Less hired than "adopted," the staff at the Yorke estate in Wales was commemorated in portraits, honored in verse, and retired with pensions and private cottages. Impressive servants' quarters prove the uniqueness of this relationship. BELOW: Built in the 1770s, the kitchen is architecturally one of the grandest rooms, its rusticated arches worthy of the finest saloon. BELOW LEFT: Accounts were kept and wages paid in the agent's office. CENTER: The Yorkes commissioned more portraits of their staff than of their own family, and the servants' hall is where the best were immortalized. BOTTOM: In the laundry, a box mangle—consisting of stones in a box on rollers—served as the 18th century's solution to the problem of wrinkled clothes.







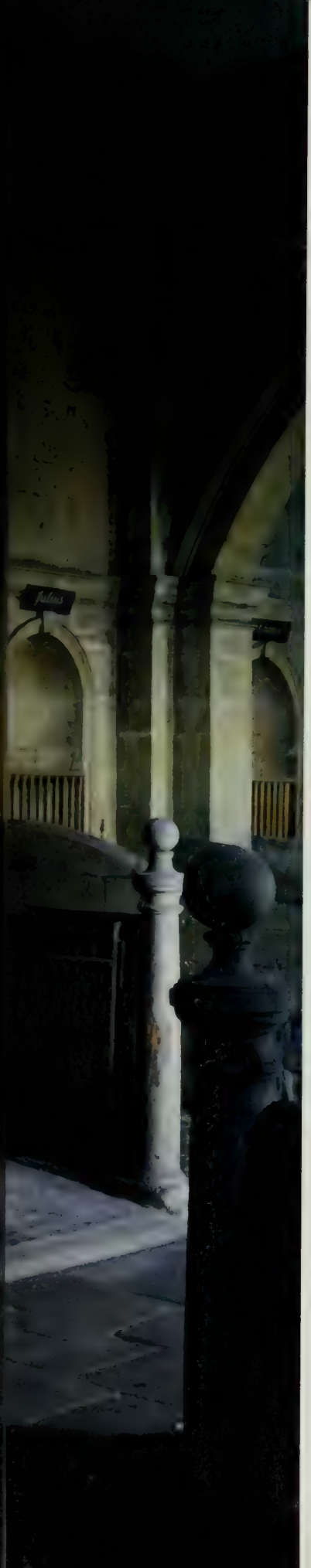


The Treasure Houses of Britain

# Erddig




Hercules
Tartar
Regulus





The English Country House

# Seaton Delaval

PHOTOGRAPHY BY DERRY MOORE



Bestriding the stark coastal plain of Northumberland, Seaton Delaval (above) is a colossal example of Sir John Vanbrugh's singularly English vision. In this, his last grand house, the architect infused classical elements and a Palladian plan with a distinctly mannerist spirit, and a massiveness derived from English castles. The house was built from 1720 to 1728, on land that had belonged since Norman times to the colorful, star-crossed Delaval family. Seaton Delaval was a suitably extravagant stage for the clan's chronicle of revelry, folly and decline. Birds' nests in the chimneys started a fire in 1822 that gutted most of the main house, which has never been fully restored. VIGNETTE: The ruined great hall, where broken statues gaze from arched niches, is imbued with an almost operatic sense of romantic desolation. LEFT: Reflecting the traditional English love of the equestrian, stalls in the grandiose stables bear names of long-departed steeds.

THERE IS A TENDENCY to regard the English country house as an architectural specimen, a precious work of art, like a cathedral. We are apt to forget that whereas cathedrals were erected primarily for the glory of God, country houses were meant to be the homes of people. For generation after generation they were inherited, frequently altered and usually cherished, by one family. The love lavished by a continuous family has left a recognizable impression on many of these houses, just as they often made a deep impression upon the men and women who were brought up in them. English country houses have been both the cradles and retreats of those who, for centuries, dominated politics, the church, the army and navy, the arts, literature, music and the scientific world, as well.

Penshurst Place in Kent and Wilton House in Wiltshire are among the oldest stately homes to be associated with persons of outstanding qualities. In the sixteenth century, the poet and hero Sir Philip Sidney was born at Penshurst. He inherited the house shortly before his legendary death on the battlefield of Zutphen—where, on being offered water, he gave it to a humble soldier whose need was greater than his own. Sir Philip's sister Mary, countess of Pembroke, "the subject of all verse," was the chatelaine of Wilton, where she entertained many of her brother's fellow poets, including Spenser and Ben Jonson. It was Jonson, incidentally, who composed the laudatory poem

*continued on page 234*



JAMES PIPKIN



COURTESY UNIVERSITY OF LONDON COURTAULD INSTITUTE OF ART

The English Country House

# Illustrious Inhabitants

VIVID RECOLLEC[illegible] JAMES LEES-MILNE





DERRY MOORE





COURTESY NATIONAL PORTRAIT GALLERY

For generations, English country houses have been both the cradles and retreats of the great, their histories inextricably entwined with those of their renowned residents, writes James Lees-Milne. OPPOSITE ABOVE: As the housekeeper's son, H. G. Wells lived at Uppark, where he penned his first literary work at age 14—a fledgling newspaper called *The Uppark Alarmist*. During his mother's tenure at Uppark, she resided in this room. OPPOSITE BELOW: Just as to the victor belong the spoils, so to the first duke of Wellington belonged Stratfield Saye, a gift from his country after the battle of Waterloo. A painting by Robert Thorburn, 1852, depicts the duke in the library with his grandchildren. TOP LEFT AND RIGHT: Other rooms at Stratfield Saye evince his favorite pastime of affixing prints, numerous and varied, to the walls. ABOVE LEFT: Once a medieval nunnery, Lacock Abbey became the site and subject of William Henry Fox Talbot's pioneering work in photography. Here, one of his early prints, circa 1842. ABOVE RIGHT: The great intellectuals of the early 1900s flocked to Garsington Manor—and to the hospitality of its mistress, Lady Ottoline Morrell. In D. H. Lawrence's words: "Garsington must be the retreat where we come together and knit ourselves together."



# Gardens: A Festival of Memories

## *Among the Arts and Flowers in Sussex*

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

LADY BIRLEY ONCE described herself as Irish, the wife of the portrait painter Sir Oswald Birley, and wholly devoted to the arts and her garden. It all sounds gloriously high-minded, and, true enough, she did take her gardening very seriously. But, like everything else in her life, that devotion to her garden at Charleston Manor in Sussex took its own particular and wonderfully scatty course. On the matter of feeding the roses, for instance, she felt there was nothing better than fish, and was very likely to donate the cod or mackerel that had been the subject of a still life and had already lingered for too many days in her painting studio. She brought ancient and unpleasant shellfish all the way back from a painting holiday in Brittany, and when a dead goldfish was discovered in the lily pond she called for a spade—not to bury it, but to feed it to the Fantin-Latour rose.

Today, poppies and thistles and roses offer their own portrait of the woman whose friends remember her as a scatterbrain of immense heart; a romantic, a Celtic Gypsy, a beautiful clown, always close to poignancy

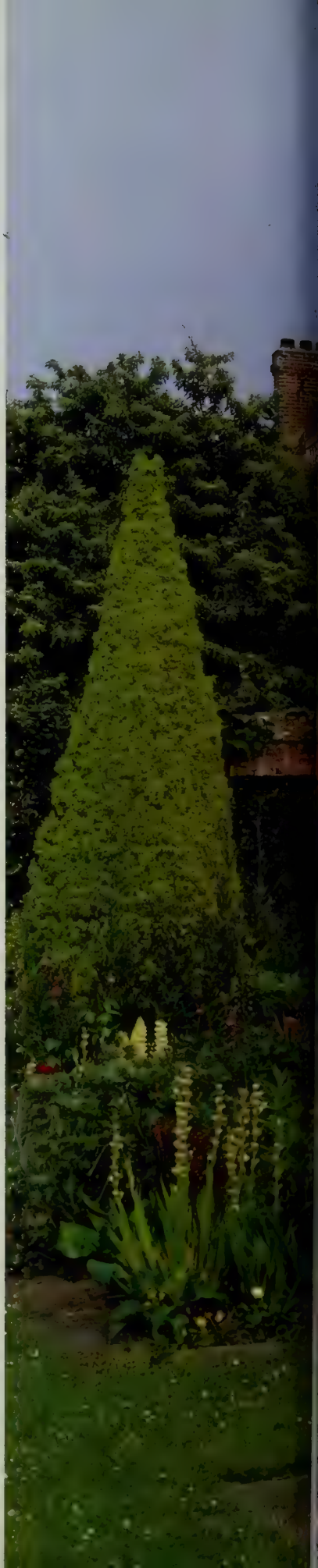


SOTHEBY'S, LONDON

The gardens the late Lady Birley created over a period of fifty years are as welcoming today as when she and Sir Oswald lived in their restored Sussex manor. LEFT: In the enclosed garden, flowers yield a profusion of bloom. Stone steps lead to wrought-iron gates, and through the gates, to history: The dovecote was built when William the Conqueror's cupbearer owned the property. ABOVE: Lady Birley and her gardener Arthur Taylor, in a Cecil Beaton photograph from the seventies, gaze across the vine-clad wall. COVER: The Garden House presides serenely over the enclosed garden. In the herbaceous border are peonies, lupines and lamb's ears, but it is the roses that convey the true glory of the setting.







TOP: A natural amphitheater is delineated by clipped yew hedges following the contour of the land. Poppies stand between the hedges, like performers awaiting their cue. ABOVE: The vista through a wrought-iron gate designed by Sir Oswald and Lady Birley intrigues with an air of mystery and silent invitation. An identical gate beyond, flanked by golden yews, leads to the manor house. RIGHT: The stalwart chimneys and varying rooflines of the manor rise beyond the garden wall. Flowers are gently restrained by rectangular beds, but there is no restraint in the luxuriant blooms of geraniums, peonies, lupines and Sisyrinchiums. Climbing hydrangeas crown the brick wall.



and sadness as well as to laughter.

Sir Winston Churchill was a close friend and called her "Rhoda in her Pagoda"—not for any particular reason, simply for the rhyme and the rhythm and the fun of it. Hers were the colors of high summer—emeralds and purples and reds—and she was likely to wear six scarves, three sweaters, probably even two skirts, all jumbled together at once in much the same way she jumbled those colors together in the garden.

The Birleys first saw Charleston Manor in 1931. It was then still a working farm, and cows trampled the ground where flowers now grow. Sir Oswald was immediately taken with the light, and later described it as the best he had ever painted anywhere. The house sits in a valley where Saxons once sheltered, and the dovecote and the earliest part of the house are recorded as having been owned by William the Conqueror's cupbearer. Lady Birley, with her heightened Celtic awareness of things unseen, sensed good at Charleston Manor from the first day she saw the farm.

Much more that was good was added over the next fifty years. She and Sir Oswald restored the house and the farm buildings, and created ten acres of gardens as a setting.

A series of rather formal enclosed gardens and terraces were built, and Rhoda Birley filled them with the intense colors of a cottage garden. She collected old-fashioned roses and went to great trouble to find and save many that had almost disappeared. There were six or seven gardeners in the early days, but only two after the war. Very occasionally she would put her own hand to the soil, and there were bursts of activity when friends might suddenly find themselves out weeding after lunch. She didn't like autumn; her planting was for springtime and, most particularly, for the golden days of summer.

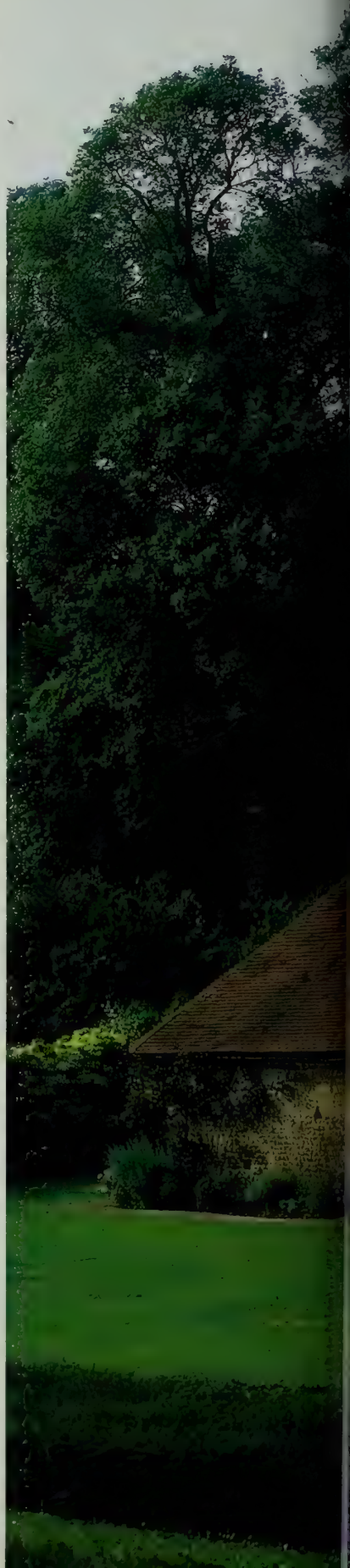
And golden days they were. In the thirties the entire Russian Ballet often came for the afternoon. Nijinsky especially enjoyed the roses and danced in the barn, while Sir Oswald, in his studio in the barn, painted portraits of the ballerinas.

After Sir Oswald died, in 1952, the Birleys' London house was sold, and by 1967 Lady Birley was living at Charleston Manor year-round. The thatched roof of the barn had given out, and the eighteenth-century tiles she found to replace the thatch cost so much that she was determined to make good use of the beautiful structure. At this time the Charleston Manor Festival of the arts was born.

The gardener Edward Lambert put down his spade and took up a hammer, to build a stage and hang paintings for exhibitions. Lady Birley spent days in the kitchen, cooking much of the food herself. Friends helped take tickets. There were afternoons and evenings of music, talks on gardening, poetry readings, and tea or supper on the lawn afterward. It was a family affair. She knew everyone in the world of the arts, so most of the performers were her friends—or, if not friends before the festival, they were friends afterward.

Lady Birley particularly loved Russian music and determined that the first festival performance should be by the Borodin Quartet from Moscow. It was a hot afternoon when the car crammed with grumpy Russians came up the drive. Here, they thought, was Western decadence and no more, but their hostess met them with cool drinks, and by the time the

*continued on page 237*



The massive tithe ba[illegible]enth century, is one of the largest in England. Here the custo[illegible]the farm's yield, was set aside for the church. Sir Oswald convert[illegible]n for use as his studio. A celebrated artist, he was known for his p[illegible]ly and of Sir Winston Churchill, his close friend and painting comp[illegible]tithe barn has been the setting for the Charleston Manor Festival [illegible]Lady [illegible]ley to promote the arts.





# Where a Wayfarer Halts Her Journey

*A Welcoming Home for Sally, Duchess of Westminster*

TEXT BY BRUCE CHATWIN
PHOTOGRAPHY BY DERRY MOORE



OPPOSITE AND ABOVE: Though she may journey to the ends of the earth, Sally, duchess of Westminster, always returns to her late-17th-century home in Gloucestershire. Behind its vine-covered walls, Hill House reveals much about the duchess: her love of things exotic, her disdain for the overarranged, her sense of gracious hospitality.

SHE IS A FEARLESS and infinitely attractive woman who, in her own words, has a "gypsyish sense of color" and a gypsyish love of movement. A few months ago, one of her friends came home to find a message that "Sally, duchess of Westminster, called to say she's gone to Timbuktu"—which she had, in a Land Rover, across the Sahara. Some months earlier, she had been with the Auca Indians in the rain forest of Ecuador, on a hunting expedition with blowpipes.

Her husband, who did not share these footloose ways, frequently used to say, "Go wherever you want, but please come back"—and, of course, she always did. They met in Egypt during World War II. He, as Lt. Col. Gerald Grosvenor, not yet the fourth duke





Said her husband, who did not share her footloose ways: "Go wherever you want, but please come back."

of Westminster, commanded the Ninth Lancers. She, technically, was a refugee. The war had caught her in Hungary. She had been given a rail ticket from Budapest to Poona; but the train got bombed in Bulgaria, and finally she made her way to Cairo.

Colonel Grosvenor was wounded in France in 1944, and when peace came, all he wanted was a quiet life, watching the seasons come and go on his farm in Gloucestershire. By the early fifties, however, it was clear that he would succeed to the dukedom, and the Grosvenors left for the family's ancestral lands in Cheshire, where, as *Gros-Veneurs* (that is, "big hunters") they had lived since 1066 or thereabouts, as guardians of the wild Welsh border.

For fifteen years, the duchess of Westminster learned to master the intricacies of running a great estate, Eaton Hall. Then, when the duke died, she came back to Gloucestershire, to Hill House, a snug William and Mary "box" which she stripped of its Victorian accretions and where, without a murmur of complaint, she began to remake her life.

The neighbors were astonished.

"Do you like what you're eating?" she asked one of them whom she had invited to dinner.

"Yes," he said; he definitely did.

Myriad objects, some with pedigree, some chosen solely for their personal appeal, populate the drawing room. A bay window allows light to stream in, illuminating a collection of Sèvres *bleu céleste* plates around the pier glass. Objects gathered during the duchess's travels are arranged about the room—on tabletops, windowsills and on the Victorian mantel. The Aubusson carpet was originally woven for Eaton Hall.



"But what is it?" he inquired politely.

"Roe deer and lobster," she replied with equanimity. "I've got what you might call a 'creative cook.' "

Now this could, conceivably, sound like willful eccentricity, but it most certainly is not. She is willing to try anything, at least once. And this love of putting things together, of experimenting with the most unlikely combinations—in her house, her garden, her kitchen, and even among her friends—is her way of affirming that the world is still limitlessly varied and wonderful.

Hill House—always warm and welcoming, always bright with flowers—can be read, on one level, as a map of her travels. Not that she is an indiscriminate magpie, for there is

ABOVE: In the drawing room, a 19th-century cabinet with Chinese lacquered panels is surrounded by a series of watercolors by Sarah Stone, dated 1772, of specimens harvested by Captain Cook in the South Pacific. The 19th-century jardiniere, one of a pair, is of gilt bronze. OPPOSITE: Books in the library reflect the duchess's wide-ranging interests. A large watercolor by Archibald Thorburn portrays an aerie of golden eagles. The late duke of Westminster, an amateur ornithologist, started amassing a collection of Thorburn's watercolors in childhood.


THE GALAPAGOS AFFAIR
AUSTRALIA 1901-1978
JOHN NASH
CRADLE OF MANKIND MOHAMED AMIN



Floral chintz exuberantly patterns a guest room, while flowers in other forms cover the bed, armchair, needlepoint rug, and a hand-painted headboard. A small Persian silk rug lends its own exoticism.

method in this apparently haphazard disarray. Not for her, either, that reverential awe of works of art. Here there are no distinctions between the valuable and the valueless: between a portrait of Queen Elizabeth I and a modern painting of a horse from Jaipur; between the Sèvres and a rough clay pot dug up in Thailand.

There are pictures of the Beaufort Hunt; Peruvian ponchos; a blanc de chine figure of a Taoist Immortal. There are black rugs made from the wool of her own Welsh sheep and laid over an Aubusson carpet woven with *W* for Westminster. There is her husband's collection of watercolors by Archibald Thorburn—of snipe and ducks and an aerie of golden eagles. (He was a keen ornithologist,



When home from her far-flung travels, the duchess of Westminster spends every possible minute working in her beloved gardens. Lush shrubbery and flowers in full bloom flourish under her gentle care.

and he started the collection as a schoolboy.) And there are other watercolors, from an album by Sarah Stone dated 1772, of some fossils and shells, a flamingo and a hummingbird, butterflies and bugs—specimens of all sorts brought back by Captain Cook and his men.

· An Amazonian headdress, of blue macaw feathers, somehow reawakens in the wayfaring duchess a memory of going, in a diadem of orchids, to a gala at the Manaus opera. An even more unlikely object is a corncob of malachite beads from the Seychelles. But the thing she is "mad about"—this week, or at least until the next thing comes along—is that splinter of fossilized wood she picked up off the floor of the Sahara. □



# Brevity Claims Its Victory

## *Celebrating Comfort in London*

INTERIOR DESIGN BY ANNE PETO
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE



ABOVE AND LEFT: Severely editing her possessions when she moved to a small London mews house, designer Anne Peto sold or stored most of her furniture, keeping only a few pieces of sentimental value. Those she took—an 18th-century black-lacquered secretary, Victorian papier-mâché chairs, a pair of Regency side tables, and a needlepoint rug made by her mother—now form the core of the living room, to which she has added a bevy of inventively arranged pieces. The low sofas, twin beds in another life, are now wrapped in striped fabric and Victorian paisley shawls. A screen of Chinese wallpapers and a tall bunch of bamboo prove her dictum that large scale can be used to good effect in a small space.



RIGHT AND ABOVE: Striped cotton, bought by the bolt, camouflages the fact that the dining room is only thirteen feet long and nine feet wide. Consistent with the well-organized plan of the home, a hanging corner cupboard and a painted étagère provide decorative yet practical storage for dinnerware and glasses. Prints of Florence, mounted botanical illustrations, and baskets in a "frame" made of molding form an eclectic gallery on the walls.





WHEN HER SON went off to boarding school, designer Anne Peto decided that her six-story house in Kensington (see *Architectural Digest*, July 1981) was just *too* large, so she moved to a mews house behind Harrods—a cottage of a place and just half the size of her former home. Moving day proved one thing: Clearly, it was time to consolidate.

The English would call the task "putting a quart into a pint pot." As an American living abroad, Anne Peto called it "a nightmare—like finding that the pieces of a puzzle don't fit anymore. Even though I had already sold whole rooms of furniture, there were still boxes everywhere, stacked to the living room ceiling. I couldn't even get around them." Somewhere under everything was a telephone. She got to it, called a storage warehouse, and the next morning sent off as much as she could. That done, she looked around at the remaining furniture and saw it as though for the first time. "I suddenly realized that here was the nucleus of a good room—anytime, anywhere." A handsome black-lacquered secretary, a pair of lacquered side tables, two Victorian papier-mâché chairs, a screen of handpainted Chinese wallpapers, and a needlepoint rug stitched by her mother—"these are old friends and will stay with me forever. I decided that anything else I added would be inexpensive so I could feel absolutely free to change it at any time. I suppose it was like seeing myself as a tortoise, with all my important possessions on my back and the lesser, easily replaceable things left behind. Tastes change; needs change. Houses should change too."

Most of the things Mrs. Peto still needed she found in ordinary places, which is why she calls her house "a great tribute to the department store." Everything was bought off the peg, by the bolt and in a hurry. Ideas were fresh in her mind as she raced up and down escalators with whole bolts of fabric under her arm, always buying lots to make certain she had enough. Color and pattern were what mattered, so dress fabrics would do nicely for some of the draperies. Properly made and lined, they look thick and substantial. Twin beds became sofas, with striped cotton tucked over and under the base, Turkish style. Her mind worked quickly, and her feet kept up the pace. And in only six weeks all was comfortable and complete.

She likes working speedily—and why not? The house didn't need any major structural changes, and she didn't want everything matched too carefully. She knew that with the right colors, all would fall into place. The screen and the black-lacquered pieces set the framework for the warm earth colors she used. Pale walls make small rooms seem light and airy, and of altogether another dimension. For patterns, the more the merrier—chintzes, stripes, a pair of good Victorian paisley shawls—all mixed together. Fortuny fabric and fine tapestry work share space with the occasional bargain.

Anne Peto has always been good at mixing the expensive with the less so. "It's important to have a few good pieces of furniture, but after that I would rather put my money into things like good plumbing," she explains. "I like warm houses and good showers—that must be the American side of me. I like luxurious bathrooms and cupboards, well lighted and well organized. And a fireplace is essential—I couldn't live in a house without one. Expensive carpeting, though, is *not* essential. What matters is a good background color. Jute matting looks bland, the color of stone, and it's just right for putting other rugs on top."

Preferring things to be of differing heights, she raised the screen by giving it its own platform base. Pictures are propped up on low tables, rather than hung above, to give the feeling of a taller piece of furniture. Botanical prints, some bought for pennies, some bought for more, are hung at staggered heights. Having ordered a tall basket of dried bamboo for one corner, she was taken aback—but only momentarily—when something the size of a jungle arrived. "Things are always better huge than tiny, and big things in small rooms give an illusion of a bigger space," she says.

When all was said and done, Mrs. Peto found that there were many advantages to small rooms. In a living room that measured only eighteen feet by fourteen feet, the furniture was in better proportion, and, placed closer together, all the wonderful black lacquer made more of an impact. And friends can talk more easily across a small room. "There aren't really any disadvantages at all," she says. "As long as the proportions are good, the windows big and the ceilings high—these are twelve feet—no room needs to feel cramped. I've had thirty people in here, plus a conjurer doing magic tricks in the doorway." More realistically, and no doubt more comfortably, the room seats twelve.

Perhaps the greatest advantage to Anne Peto's small rooms is the sense of Edwardian coziness she gives to them. These are rooms where comfort clearly comes first; where the plump cushion always awaits, chairs are deep and substantial, lamps glow, and an abundance of fabrics gives a pleasantly soft feeling. She's replaced the potted palm with a basket of bamboo, but the principle remains the same. Comfort—and lots of it.

While her son is away at school, Anne Peto uses his bedroom as a study and guest room. Skillfully blending several elements in a compact area, she has created a space that [illegible] city itself. Chintz-covered pillows, a Stark du[illegible] triangle of seashell prints inject subdued pattern ag[illegible] the uniform wallcovering and the jute floor matting

# Historic Houses: Late-Victorian Legacy

## *Present Glories of the Pre-Raphaelite Past*

TEXT BY JOHN JULIUS NORWICH
PHOTOGRAPHY BY DERRY MOORE

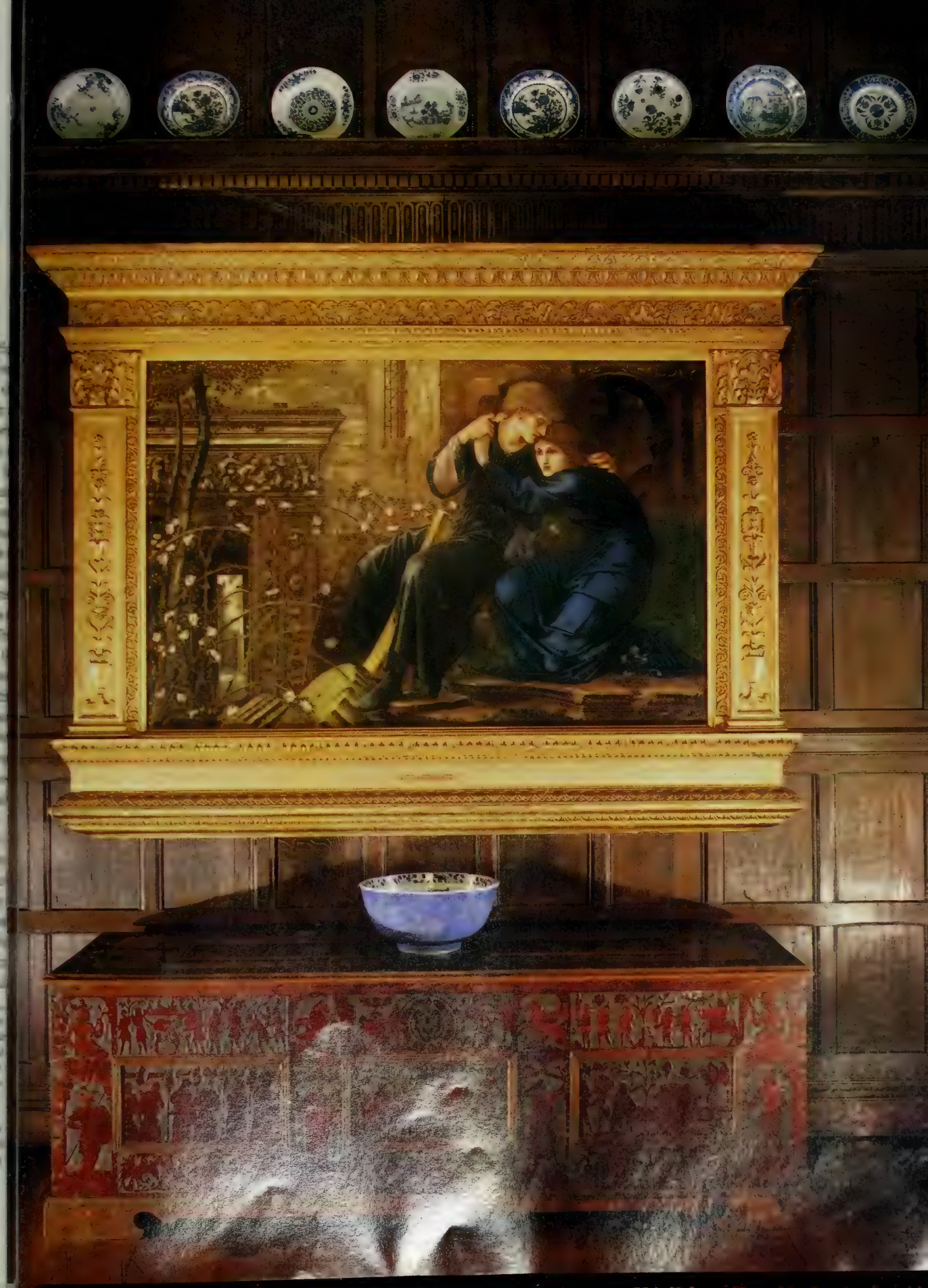




IN THE ENGLAND of the 1930s, High Victorian art and architecture were generally looked upon, at best, with a sort of condescending affection; at worst, with something little better than contempt; and many people, on hearing that the National Trust had decided to accept Wightwick Manor for preservation as part of the country's permanent heritage, must have suspected that worthy institution of having taken leave of its senses. Now, half a century later, we can only bless its farsightedness. Here is a house so imbued with the spirit of the Pre-Raphaelite Brotherhood and its followers—and William Morris, above all—that, on entering it for the first time, the visitor has the impression of having slipped back more than a hundred years into the strange world, at once revolutionary and nostalgic, that they created with such imagination and enthusiasm.

Wightwick—pronounced *Wittick*—was built by Liverpool architect Edward Ould, between 1887 and 1893, for Samuel Theodore Mander, a wealthy industrialist and at one time mayor of Wolverhampton. Together the two men decided on the vernacular half-timbered style, of which Ould

ABOVE LEFT: Wightwick Manor, near Wolverhampton, is an impressive example of late-Victorian architecture. LEFT: Lady Mander at her writing table in the Great Parlour. The past looks over her shoulder, but her eye is on the present and the preservation of the manor's Pre-Raphaelite treasures. Painted windows are by C. E. Kempe. OPPOSITE: The pièce de résistance of the Great Parlour is Sir Edward Burne-Jones's painting *Love among the Ruins*, which will be shown in "The Treasure Houses of Britain" exhibition.









TOP: The Great Parlour's open-beam ceiling was decorated by C. E. Kempe—a medieval touch not in the plans of architect Edward Ould. Also by Kempe is the plaster frieze, top left, which depicts the story of Orpheus and Eurydice. Below it is William Morris's *Diagonal Trail* tapestry. RIGHT: An alcove in the hall conveys a sense of Victorian comfort, with arched inset fireplace and a window seat. The splendid painted glass of the windows is the work of C. E. Kempe. ABOVE: More of Kempe's work warms the west bay of the drawing room. Window seat cushions, in Morris's *Tulip* design, were the gift of William Holman Hunt's widow.







was later to write: "No style . . . will harmonise so quickly and completely with its surroundings, and so pass through the crude and brand new period, and continue to live on terms of good fellowship with other materials." The "other materials" at Wightwick were varied indeed: wallpapers and hangings, furniture and carpets from the Morris workshops, painted glass by C. E. Kempe, and tiles by William de Morgan, to say nothing of Persian rugs, Oriental porcelain and several pieces of mysterious character and unknown provenance. For both Morris and the other, still more influential arbiter of Victorian taste, John Ruskin, such eclecticism was highly recommended. The only point on which they insisted was that every item should be honestly made and of sound craftsmanship.

One point should be made abundantly clear. Wightwick is not, in any conceivable sense, a museum. It is a family house, still occupied by the daughter-in-law of the man for whom it was built. Her husband, Sir Geoffrey Mander, died in 1962, but Lady Mander—who is the author, under her maiden name, Rosalie Glynn Grylls, of a number of nineteenth-century biographies, including *Portrait of Rossetti*—continues to live at Wightwick and to devote a large part of her time to it. It is certainly thanks to Lady Mander that, quite apart from the remarkable collection of furniture, pictures and



works of art amassed by her father-in-law, her husband and herself, so much more of the same has come to the house on loan from the Victoria and Albert Museum, the Ashmolean Museum at Oxford, and various other sources—among them, the families of Dante Gabriel Rossetti and Christina Rossetti, and of William Holman Hunt and William Morris.

Another testament to the quality of Wightwick Manor is its inclusion in "The Treasure Houses of Britain" exhibition at the National Gallery of Art, Washington, D.C.

In a house of this kind, however fascinating its contents, it is above all the ensemble that counts. It might, therefore, seem almost invidious to single out individual items for special mention. How, on the other hand, can one possibly ignore the effect made by Sir Edward Burne-Jones's marvelous painting *Love among the Ruins*, which dominates the Great Parlour? Or the polychrome plaster frieze, telling the story of Orpheus and Eurydice, which runs along the inner wall, just below the cornice? The obvious model is the late-sixteenth-century frieze in the High Great Chamber at Hardwick Hall in Derbyshire, but it comes as no surprise to learn that this one is a deliberate essay in medievalism by Kempe.

This remarkable artist is unquestionably one of Wightwick's stars. While his work in parish churches is often dismissed as "Victorian," here, at last, he can be given the attention he deserves—in the drawing room,

LEFT: William Morris's *Dove and Rose* design covers the drawing room walls. The portrait, of Morris's wife, was begun by Ford Madox Brown and completed by Rossetti, who capriciously gave it the flaming hair of his own wife, Elizabeth Siddal. ABOVE RIGHT: Detail, after Rossetti, from a folding-bed cabinet bought for one pound at auction in 1939, when Victorian pieces were out of favor.



Elaborate half-timbering resembling curved and branching vines distinguishes the southeast wing, added in 1893.

especially, where the bay window contains four fine illustrations of the seasons. Kempe was, in fact, a close friend of Theodore Mander and often stayed at Wightwick, bringing with him the Elizabethan costumes into which he liked to change for dinner.

There is no trace at Wightwick of those two besetting sins of the Victorians: cloying religiosity and insufferable smugness. Far from feeling satisfaction with the wealth and prosperity of the England they knew, these men constantly sought escape—to the world of the Tudors, o the Middle Ages, or classical mythol ogy. They failed, of course, becaus every new world that they foun they immediately transmuted by th force of their own creative personal ities. But it was a majestic failure, an Wightwick is its most poignantl evocative monument.□



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**Lavar Kerman** (partial view)
16'6" x 10' circa 1870



**Tabriz** (partial view)
16'6" x 11' circa 1860



**Serapi** (partial view)
14' x 11'5" circa 1870



**Oushak** (partial view)
13' x 9'3" circa 1890

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**Amirtsar** (partial view)
12'3" x 9' circa 1890



**Isfahan**
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**Bijar**
6'10" x 4'7" circa 1890

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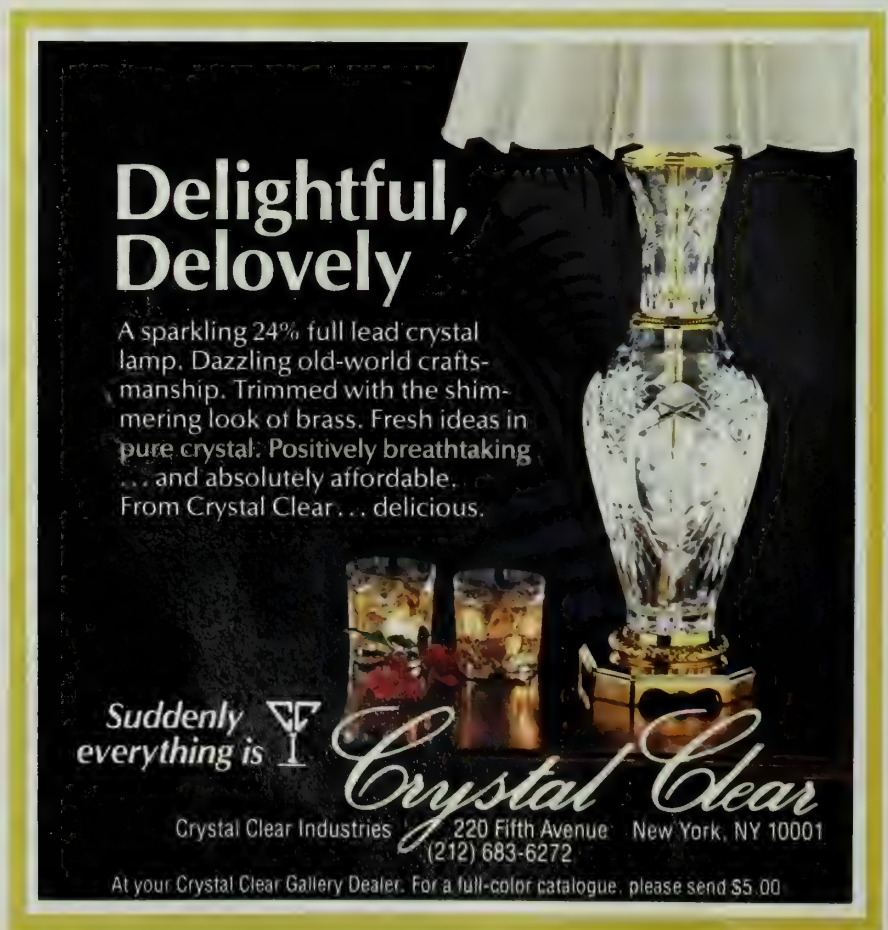
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The English Country House
*continued from page 152*

Strawberry Hill, Horace Walpole wa inundated with such a large numbe of visitors that he was compelled t issue printed admission tickets wel in advance. Today the price of such tickets, often matched by govern ment grants, helps with the enor mous cost of upkeep, and British country houses—always the center o community life—now attract visitors from all over the world.

"The Treasure Houses of Britain' exhibition pays tribute to these mag nificent buildings—which no othe country in the world can match. A

**Many country houses were open to anyone who arrived decently dressed and mounted.**

the same time it underlines the deter mination of British country house owners to keep their collections in tact, and to stop the relentless sale that threaten one day to make the homes as empty as the châteaux o the Loire or the Florentine villas o the Medici. To see a great van Dyck a the end of a long gallery, where it ha hung since the seventeenth century and then to see it removed to the sur roundings of a museum, unnoticed in a roomful of other van Dycks, is t witness the breakup of a tradition t which we are all heirs.

With greater international recogni tion and support, and with better ta laws, there is no reason why the Brit ish country house should not survive like Venice, to give the rest of the world a unique glimpse of the past and also a lesson in the importance o patronage and connoisseurship fo the future. In an age of increasing bu reaucracy and the domination of in stitutions, we need to be reminded o those proud and independent spirit whose taste was based on knowledge and whose culture was not coldly perfectionist, but an expression o deep humanity and joie de vivre.□

Romantically Baroque
*continued from page 141*

for the many guests assembled by the Nuttings on summer weekends, and on fine days luncheon is served here, with an extra table for the small children and their friends. The predominant sounds at these happy times are birdsong in the gardens and woods, and the shouts of children playing.

The service façade is the plainest of the house; it gives onto a cobbled courtyard, a stable and two office blocks, and beyond them is an immense kitchen garden.

Just inside the "Bernini" door of the front façade is a hall, two stories high, crowned by William Kent's ceiling painting. Often the owners give dinner parties here, and the effect is lovely, with candlelight illuminating the long table, and subtly arranged indirect lighting coming from above. A screen of gray and white marble columns delineates the inner hall, from which rises a superb oak staircase, a masterpiece of the joiner's art. Each one of the steps carries three sorts of balusters—spiral, corkscrew and straight—and the oak treads are inlaid with bands of walnut. At the half-landing, beneath a tall window, stands a planter full of begonias and a huge basket containing any sort of book the ascending guest might want to read—a typical Nutting touch. Also typical of the informality of this family home are the baby carriage and rocking horse that wait in the staircase hall for the children.

Francis Smith built for comfort rather than for show, and although the paneling and moldings in the reception rooms are rich indeed—with exquisite carvings over the mantelpieces, gold leaf on the cornices, intricate interwoven banded woods on the doors—the effect is never ostentatious. Mrs. Nutting uses linen and chintz in preference to richer fabrics, and flowers she has arranged are everywhere—bowls and vases and jardinieres of English country flowers fresh from the garden.

Sir John Chester would surely be content could he see the care and love lavished on Chicheley Hall today.□




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Quinlan Terry
*continued from page 150*

On the whole, however, the symmetry appears natural and effortless. Every part of the exterior and interior seems to fall into place naturally, with that uncontrived formality typical of the best Georgian houses.

The question therefore arises, one that worries so many architectural critics: Is Waverton House just a copy, just a pastiche of Palladian-inspired motifs that have all been seen before?



In the loggia, a fanlight gracefully reiterates the form of the round arched doors that open to the rear terrace.

The answer is no.

Quinlan Terry's classical proportions and textbook details are enlivened by interesting variations. To make the house seem more rustic, suitable for a farm, the window surrounds are plain flat stone strips rather than molded architraves; the block modillions in the cornice are not carried up into the sloping pediments; and, most unusually, the upper windows are made slightly narrower than those on the ground floor. This last device is actually Greek Revival, rather than Palladian, in inspiration.

Quinlan Terry has said about Waverton House that "you would never mistake it for an eighteenth-century building." That is true, but as its lovely stone weathers, this impressive house will soon look as if it has always been there—the greatest compliment that can ever be paid to an English country house. □



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J. Carter Brown
*continued from page 155*

generosity of the lenders and the cooperation of the British Council, many hundreds of the greatest treasures in Britain will cross the Atlantic to be shown in the twenty rooms constructed to receive them. The joint effort has been what Gaillard Ravenel calls "dizzy-making."

While Carter Brown has traveled to England innumerable times to ensure the success of this vast undertaking, great exhibitions such as this one form only a part of his responsibilities. "What is exciting," he says, "is being not only a museum in Washington, but a national gallery. We have a strong feeling that what we do here should be of service throughout the country." Lending programs go out to thousands of communities, and the television audience for the gallery's programs is about 97 million. Then there is the vital endowment fund. Its goal is to raise $50 million, the income of which will be used to purchase works of art. "This will allow us to hold our heads up with the other national galleries of the world, which receive government subsidies for acquisition. No one seems to realize that not a penny of federal funds has gone into buying works of art here. The United States government is pledged to maintain the gallery, but it is the private sector that provides the works of art."

Fund raising for new purchases is just one facet of Carter Brown's life. The director of the National Gallery is also the chairman of the Fine Arts Commission, responsible for all decisions affecting buildings and monuments in the capital. According to his staff, he finds time for everything.

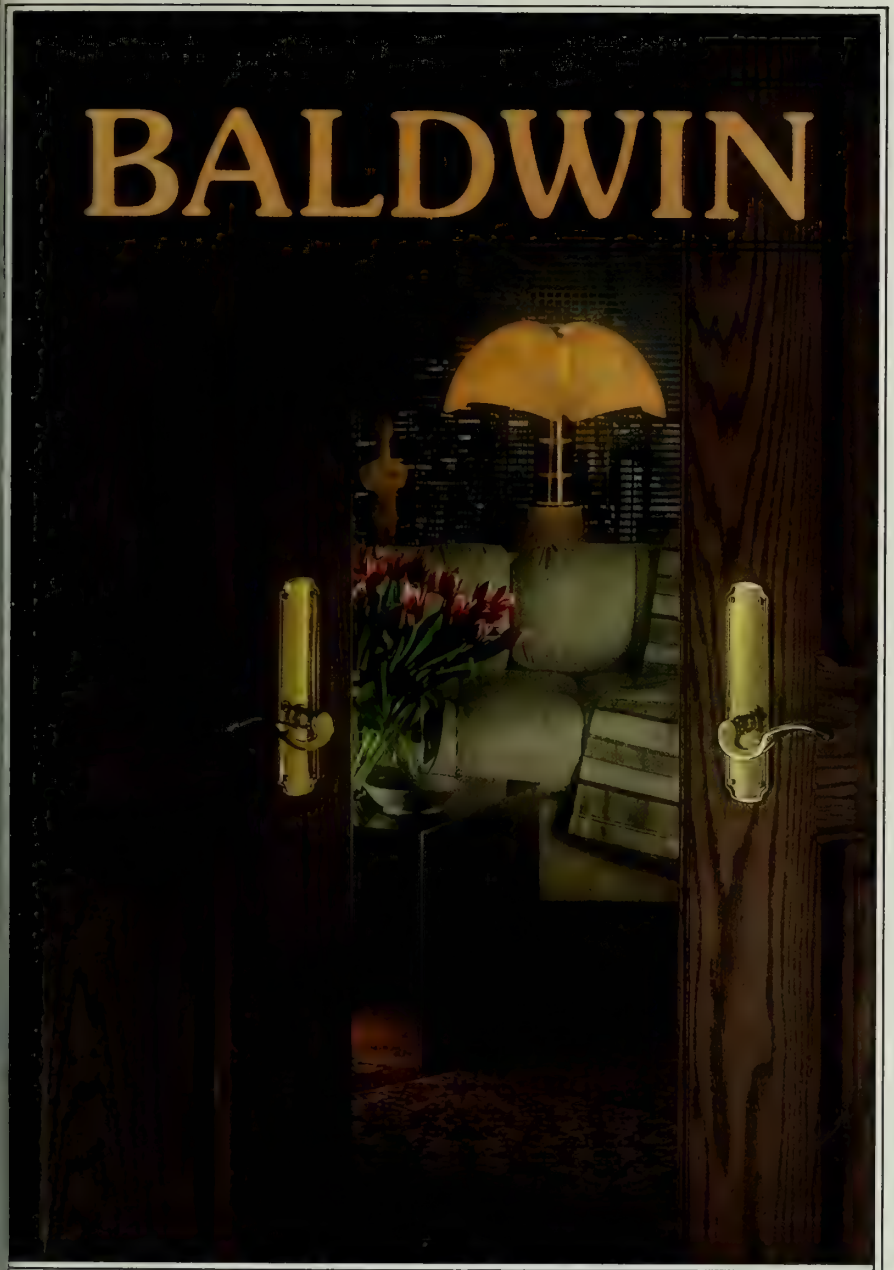
What produced this happy blend of ability and stylishness? The Brown family came from England to Rhode Island in the seventeenth century—strong men and women who cared deeply about religious freedom. As shrewd as they were hardy, in the next century they prospered from the China trade, shipbuilding, cannon foundries and other interests. While the business history of the clan is interesting, its cultural history is even more so. Generation after generation were scholars, scientists, collectors. Brown University owes the land on which it was built and several unique collections to bequests by Carter Brown's progenitors. His father, a great gentleman of high cultivation, early passed on to his son his own passion for architecture and art history. "It was a wonderful way to grow up—to travel with someone who was that involved with the museums of Europe. He knew them all like the back of his hand," says his son. The family love of history was powerfully enhanced by his mother's knowledge too. Her great collection of military uniforms is one of the prides of Brown University today.

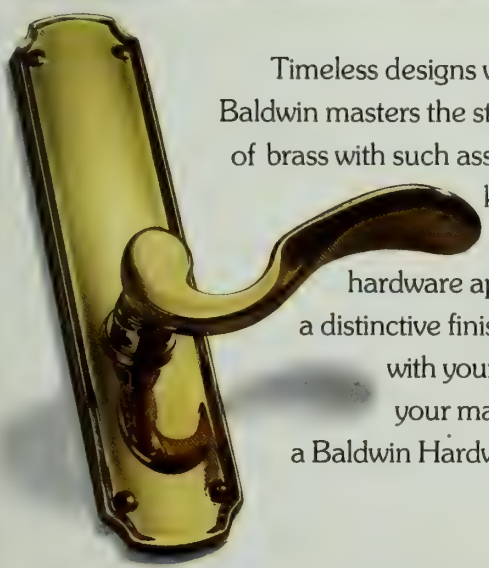
Carter Brown's cultural heritage is a rich one, and he possesses the strength and vitality of his forebears. During his tenure, the National Gallery has felt like a young museum. Its director believes that fresh ideas keep a museum young; his wife, Pamela, speaks of the pride in the museum that extends to every member of the gallery family: "An amazing number of people will stay past any normal working hours just for love of the National Gallery. I see it all the time, from Carter's staff to the guards."

Mr. Brown acknowledges his wife's contributions to the effort: "You should see her down there before one of the big dinners, making the last arrangements, sticking the flowers in the vases."

It is pleasant to picture the Browns at the end of one of these splendid occasions, when they have said goodbye to the last guest and thanked the last guard at the door of the great institution. If, with a bit of luck, it is a Friday, they can slip off with their children to their farm in the country and the life they love, with horses and a garden. But surely Carter Brown will have carried a briefcase of work with him, for this charismatic figure is unlikely to spend two days without developing a new idea for the National Gallery.□

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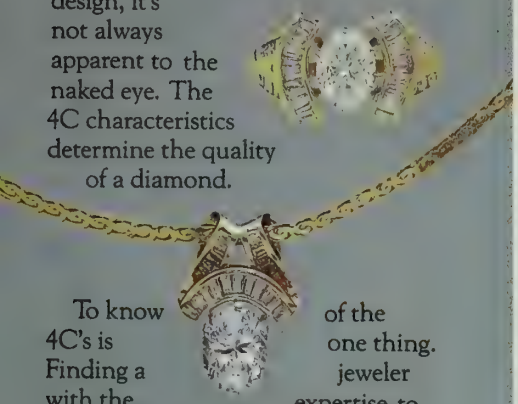
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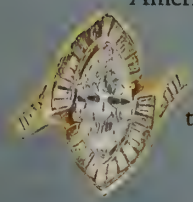
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Life in a National Treasure
*continued from page 160*

to decorating. I have never worked with a professional decorator, for two simple reasons: I cannot imagine living with someone else's taste, and I am too mean to pay for what I think I can do myself.

Living a mile away, at Edensor, I came every day to see how things were going—to plan the colors with the foreman painter, to watch the lengthy installation of the new plumbing, to unpack old curtains and bed hangings that had been carefully put away at the outbreak of war. Among the marvels produced from unlikely cupboards by the housekeeper were the drawing room and dining room curtains, made of patterned silk brought over from India around 1840 by the sixth duke of Devonshire. No material you can find now could be as beautiful as this fabric, and we rehung the curtains where they belonged.

Furniture, pictures and the thousand and one other things that accumulate in a big house in the wake of fifteen generations of collectors were piled in scores of unused rooms, from the attics to the cellars.

The attics were (and still are) so stuffed with things that carpenters had made shelves to store chairs in layers. Sets were often separated, and only after years of journeying into the far regions under the roof with a powerful torch have I become adept at remembering which is where and reuniting the pieces.

To this day, I still make exciting discoveries in unexpected places. Wandering around the granary loft above the stables, I found four immense wooden boxes twice the size of coffins. They contained glass and ormolu wall lights that matched the chandelier in the Great Dining Room. Now the lights are once again fixed onto the walls, the set complete.

The old house carpenter, who had spent most of his life here, was an invaluable help in arranging the rooms as they had been before 1939. When all was in readiness, it was with excitement and a certain feeling of achievement that we packed up Edensor House and crossed the river to our new home. We have since become used to the pleasures and problems of living in such a big house. It is difficult to exaggerate its size. Our librarian bought a pedometer and discovered that he sometimes walks five miles a day in the course of his work. My grandchildren use roller skates. Even now, I still have to think about which is the quickest way to get to distant parts of the house.

Grand though it is, Chatsworth has not escaped the hazards of family life.

**Grand though it is, Chatsworth has not escaped the hazards of family life.**

Soon after we came here, my younger daughter, age five, drew a sticklike man on the new velvet wallcovering in the drawing room passage. She used an indelible pen, and all efforts to erase this incongruous figure have failed. It is now part of the décor and will be cut out and sewn back in the same place when the covering is renewed. My elder daughter, age sixteen, found it impossible to get up in the morning, so enveloped was she in the red silk and black velvet hangings of her unaccustomed four-poster bed.

The past twenty-five years have flown; the seasons seem to pass far too quickly. Chatsworth has been open to the public ever since it was built in the 1550s, and for seven months of the year we share the house and gardens with a quarter of a million people. This is no hardship. Indeed, it is a positive pleasure to see how interested they are in the house and how much they enjoy what they have come to see. Many of our visitors question that it could be a family home, and the guides are often asked if it is true that we live here. The answer to both is a very definite "yes." □

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A FIRE RARELY SEEN.

Illustrious Inhabitants
*continued from page 194*

*To Penshurst*, beginning: "Thou art not, Penshurst, built to envious show," and continuing:

And though thy wals be of the countrey stone,
They're reared with no man's ruine, no man's grone;
There's none that dwell about them wish them downe;
But all come in, the farmer and the clowne. . . .

It is probably the first acknowledgment of the democratic spirit prevailing within a great country house in Shakespeare's time. Mary's two sons, successively earls of Pembroke, were to become the bard's "incomparable pair of brethren." At Wilton, *As You Like It* was performed in the presence of King James I. In Sonnet III, Shakespeare may have made an oblique reference to Mary in addressing the elder son thus:

Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime.

From the younger son, Philip, the present earl of Pembroke is descended. He still lives at Wilton. Sidneys still reside at Penshurst.

Knole in Kent is another vast house where successive owners have been patrons of artists and writers. There, the third earl of Dorset entertained Fletcher, Drayton and Donne, who preached in the chapel. The sixth earl, himself the author of "To all you ladies now at land," was the boon companion of Sedley, Rochester, Dryden and Prior, whose portraits hang in the dining room. Vita Sackville-West was so attached to Knole that, because she was born a girl and did not inherit, she could not bring herself to visit her old home for some thirty years after her father's death. "It may be looney, but there is some sort of umbilical cord that ties me to Knole," she wrote her husband. The poet Byron's intense love for his ancestral home, Newstead Abbey, Nottinghamshire, was no less traumatic. Sold for lack of funds in 1817, it nonetheless held him in perpetual thrall. His devotion to Newstead was atavistic, like that of a son to a deeply venerated parent. On leaving Newstead he addressed it in solemn and almost Homeric terms:

Shades of heroes, farewell! Your descendant departing
From the seat of his ancestors bids you adieu!
Abroad or at home, your remembrance imparting
New courage, he'll think upon glory and you. . . .
That fame and that memory still will he cherish,
He vows that he ne'er will disgrace your renown;
Like you will he live, or like you will he perish;
When decayed, may he mingle his dust with your own.

Two cradles of famous scientists are tiny Woolsthorpe Manor in Lincolnshire and huge Lacock Abbey in Wiltshire. In the former, Isaac Newton was born. There he retreated during the Great Plague of 1665 to formulate three epoch-making discoveries—the principles of differential calculus, the composition of white light, and the law of gravity (through watching the fall of an apple from the tree outside his window). At Lacock in 1835, W. H. Fox Talbot invented the photographic process named for him. Talbotypes of the house taken then are preserved.

Others besides the gentry cherished fond memories of the great houses in which they served. Nelson's Lady Hamilton began her career as the young mistress of the owner of lovely Uppark, Sussex, by dancing on the dining room table. And H. G. Wells, who lived there "below stairs" as son of the housekeeper, wrote in later years: "The place had a great effect upon me; it retained a vitality that altogether overshadowed the insignificant trickle of upstairs life."

Many illustrious persons who did not inherit great houses built them after they had achieved fame. The great general John Churchill, first duke of Marlborough, employed noted British Baroque architect Sir John Vanbrugh to build in 1705 the stupendous palace called Blenheim. This magnificent act of self-glorification did not bring him much happiness. Before the house was completed he was in disgrace with Queen Anne and his wife had quarreled irreparably with the architect. The duke's descendant, Sir Winston Churchill, virtually created his own more modest home, Chartwell in Kent, often wielding a trowel with the workmen.

Sir Walter Scott constructed Abbotsford, on the banks of the Tweed between 1812 and 1824. The monstrous edifice, packed with his books, pictures, armor and bric-a-brac, is one of the most complete literary shrines in the British Isles. Sir Walter was delighted with it. "You cannot imagine how smart Abbotsford looks with its turrets and queer old-fashioned architecture," he wrote to Joanna Baillie. The famous novelist's ambition to be a laird drained his purse, and the venture ruined him. If Abbotsford is Scotch Baronial, Strawberry Hill, which Horace Walpole built for himself on the Thames—his "little plaything house" of "mock Gothick," with its filigree work and "golden gloom," is where he wrote letter after letter to his friends. Walpole adored his "Strawberry," which still reflects

*Packed with his books, pictures, armor and bric-a-brac, Sir Walter Scott's Abbotsford is one of the most complete literary shrines in the British Isles.*

*continued on page 234*



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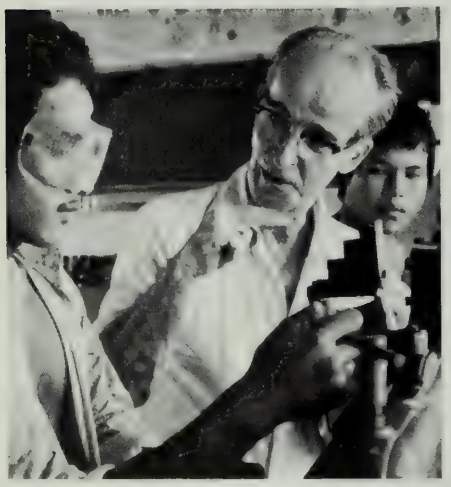
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*continued from page 234*

its creator's elegance and preciosity.

A house acquired but not built by a great man may not be such a true reflection of his character. On the other hand, it usually represents the purchaser's ideal of a country retreat, in accordance with his circumstances. Thus Sir Francis Drake, the Elizabethan circumnavigator, purchased the Cistercian remains of Buckland Abbey, which with the irreverence of a Renaissance buccaneer he converted into a secular dwelling. After the victory of Waterloo in 1815, the great duke of Wellington, being a man of simple habits, rejected thirteen stately homes and chose instead as the gift of his grateful but surprised countrymen the homely and unassuming Stratfield Saye in Hampshire. There he lived perfectly happily for the remaining thirty-five years of his life. His favorite occupation, oddly enough, was gluing rare prints onto the walls of many of the rooms.

Finally, there are English country houses whose owners, themselves not outstanding, earned respect for the frequent hospitality they afforded to famous men of letters, statesmen and heroes. At Clevedon Court on the Bristol Channel, where the river Severn joins the sea, Thackeray wrote parts of *Vanity Fair;* he portrayed the house as "Castlewood" in *Henry Esmond.* Tennyson was inspired to compose *In Memoriam* there, on the death of his boyhood friend Arthur Hallam:

> The Danube to the Severn gave
> The darken'd heart that beat no more;
> They laid him by the pleasant shore,
> And in the hearing of the wave.

During World War I the eccentric Lady Ottoline Morrell kept open house for members of the Bloomsbury Group and others, at the Jacobean Garsington Manor, near Oxford. As Virginia Woolf expressed it, Garsington "provided a good deal, which isn't accepted very graciously" by the bohemian pacifists who battened on the Morrells. After his first visit in 1915, Aldous Huxley described his hostess as "a quite incredible creature—arty beyond the dreams of avarice and a patroness of literature and the modernities." He stayed again for Christmas, when John Middleton Murry, Katherine Mansfield, Lytton Strachey, Dora Carrington and Clive Bell performed a play invented by Katherine. Siegfried Sassoon, on leave from the trenches in 1916, found it "enchanting." D. H. Lawrence, T. S. Eliot and Rupert Brooke grew to love Lady Ottoline, whose ready wit and kind heart were not immediately reconcilable with a woman whose appearance had once been described as "a witch from *Macbeth* made up to resemble Helen of Troy."

The situation at Garsington was not altogether unlike that of Holland House a century before. In that most famous of country houses, then on the outskirts of London, everyone who was anyone lunched or dined at the invitation of Elizabeth, Lady Holland. Poets mingled with prime ministers, soldiers with sailors, painters with musicians, sculptors with actors and explorers with sportsmen of national and international renown. Yet as Charles Greville recorded in his well-known diary in 1832, "Though everyone who goes there finds something to abuse or to ridicule in the mistress of the house, or its ways, all continue to go; all like it more or less and whenever . . . it shall come to an end, a vacuum will be made in society which nothing will supply. . . . The world will suffer by the loss; and it may with truth be said that it will 'eclipse the gaiety of nations.' " It happened that Lady Holland's descendants continued to live and entertain at Holland House until the last great ball of 1939, which the present author attended with great pleasure. Two years later, one of Hitler's bombs fell on the house and completely destroyed it. With World War II, country house hospitality on the grand scale, as our ancestors knew it, had indeed come to an end.□

Arts and Flowers
*continued from page 200*

first notes of rehearsal filled the barn hey were kissing everyone. They, oo, had been caught up in the atmosphere of Charleston Manor, and the power of its creator to charm. At intermission they wandered in the garden, then begged to play the second half of the concert in the woods.

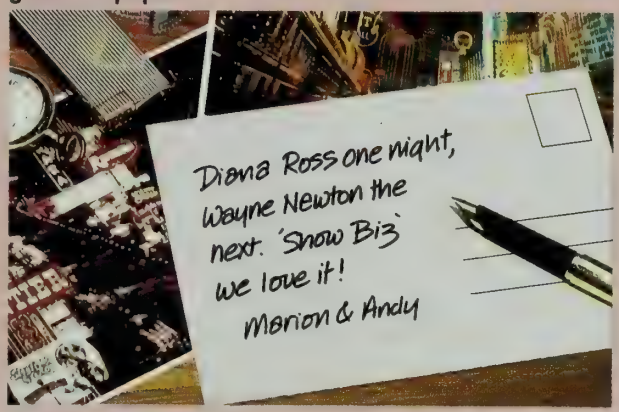
Each festival event over those years brought its own scenes of tranquility, high drama, or just plain Englishness to the garden. The audience might include Princess Margaret, or Duncan Grant, the Bloomsbury Group's renowned painter, who lived just across the fields (see *Architectural Digest*, March 1981). Lady Birley's son, Mark, once arrived by helicopter for a concert, with a whoosh that put all the tea tables into total disarray, then departed just as order had been restored. Sir Kenneth Clark, the art historian, talked on "The Questionable Concept of Good Taste," and Simon Rattle conducted a concert wearing white tie and tails, but barefoot, because it was a hot night. For all of this the garden was more than merely the scene—it was often the inspiration.

When Rhoda Birley died, in 1981, she left a message in her will that expressed both her certainty about the next world and her pleasure in the world she had known. It read: "As I am leaving the world with no material belongings, luggage, passport or taxes, I wish my funeral to be as happy and joyous and as inexpensive as possible."

Charleston Manor's present owners, Robert and Olivia Headlam, appreciate its heritage of happy and joyous days, and, with great sensitivity, they are keeping the garden as it has been for so many years. Olivia Headlam is launching her own successful version of the Charleston Manor Festival of the arts. Julian Bream will be playing in the barn this summer, and there will be more rare and wonderful evenings of candlelight suppers and string quartets, and white doves silently going to and from the ancient dovecote.□


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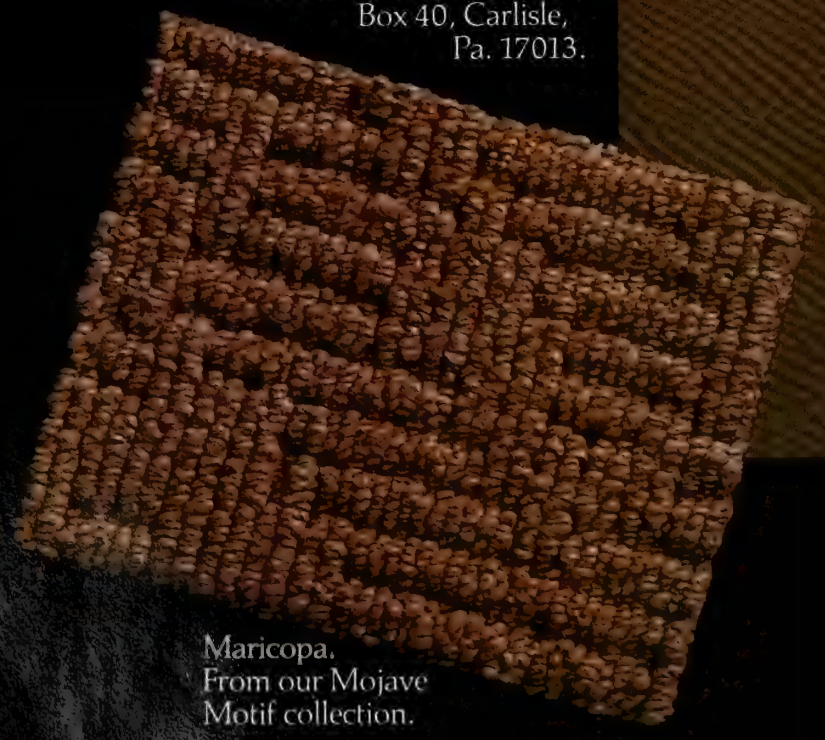
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# THE AMERICAN MUSEUM IN BRITAIN

## Rediscovering the New World

IF THE American Museum in Britain hadn't been created when it was, I doubt that it could ever have been created at all. The time was the late 1950s, a period when beautiful old houses in America were being torn down to clear the way for shopping centers and highways. We were able to buy whole rooms from the demolition contractors; we even retrieved a fireplace lintel from the bottom of a reservoir; and we could save such treasures by shipping them across the ocean. (For once it was the opposite of Mr. Hearst.) Tucked into one crate of paneling, I remember, was a newspaper clipping that proudly informed us the town was being "improved" and a supermarket was being built where an eighteenth-century house, from which the paneling came, had once stood. Today, of course, local preservation societies in America would quite rightly be up in arms at such a thing, so that the late 1950s were really the last moment that a collection of Early American rooms could have been put together. We were just in the nick of time.

Dallas Pratt and the late John Judkyn were the men behind it all. They both loved American art and wanted it represented in Europe. Consequently, they bought Claverton Manor, near Bath—a classical villa built about 1820 and designed by Sir Jeffry Wyatville, who was architect to George IV—as a home for the museum in England. They wanted a museum with an architectural point of view, one that would illustrate the social history of America by means of the rooms in which people lived and the objects they used. And they really wanted an architect as museum director. That's where I joined the story of the American Museum. Since 1959 I have been both the museum director and designer, and it's been fascinating. There have been the usual problems of planning circulation in a museum; organizing the displays, the lighting, garden furniture, landscape design—and there have been the unusual problems of fitting entire Colonial rooms inside the existing rooms of Claverton Manor.



PHOTOGRAPHY COURTESY THE AMERICAN MUSEUM IN BRITAIN



ABOVE: American artifacts, and rooms that once housed settlers of the New World, have been making their way to British shores—to the American Museum in Britain. Director Ian McCallum discusses the journey that began almost three decades ago. LEFT: George Washington's flower garden at Mount Vernon is reproduced on museum grounds.

My first priority was that we should not alter the structure of any of Wyatville's major rooms. I felt we simply hadn't the right. Fortunately the Early American rooms were small, and each could be reconstructed as a box within a box. Their ceilings were so low—and the ones at Claverton Manor so high—that a man can stand upright in the space between. In fact, air conditioning, lighting and fire alarms have been installed in the extra space. If everything in the museum were removed tomorrow, the manor would immediately revert to its original state. I'm pleased about that. I was the man on site with the tape measure while the collection was being assembled. If the founders tracked down a room they wanted to buy, they had to wait until I checked the dimensions at Claverton Manor, and very often the choices were dictated by the space that was available.

*continued on page 248*

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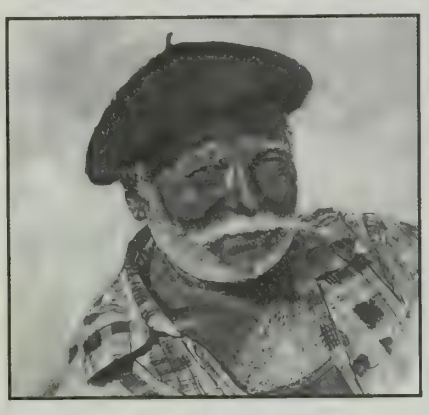
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Rediscovering the New World
*continued from page 244*





ABOVE: With a few stencils and paints in hand, 19th-century journeyman artists left their mark on the walls and furniture of American rooms like the museum's Stenciled Bedroom. LEFT: Decorative fancies were prohibited in Amish homes, where restrained patterns and colors distinguished the quilts and other utilitarian objects.

Rooms had to be installed where they would fit. They also had to be arranged chronologically, but not in an endless succession. I felt there must be a varied pace to avoid "museum fatigue," with occasional galleries for special collections like pewter, silver, glass and textiles—and places where visitors could simply stop and look out the window. It really was an enormous three-dimensional puzzle.

The museum opened in 1961, and since then, one and three-quarter million people have walked over the stenciled floors, marveled at the refinements of American furniture, and eaten American gingerbread with their English tea. The gardens based on the parterres at Mount Vernon and the Colonial herb garden have matured, and a small cutting of ivy taken from George Washington's tomb is now rampant. On warm summer days, women gather flowers and herbs and sit out on the terrace making the nosegays that Colonials used to call "tussie-mussies." One day I was enjoying this scene and admiring a magnificent tulip tree planted when the house was built, when I suddenly realized that it, like so many of England's best trees, had been imported from North America. The English landscape garden owes a great debt to America. That tree gave me the idea for an arboretum of American shrubs and trees. I mentioned this to the Queen Mother, who has always been interested in the

*continued on page 25*

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Rediscovering the New World
*continued from page 248*

museum, and she immediately offered California redwoods. She had been given 150 of them, and although I suspected she was eager to find them all a home, I had to say that three would really be enough for us. "Then three you shall have" was her reply.

I do think that people today are more willing than ever to refer to the past. Our collection of quilts, for example, has had more than a little to do with a general revival of interest in crafts. Wallpaper and fabrics have been printed from quilt designs and from the patterns in our Stenciled Bedroom. Color is another good lesson to be taken from history. We have one nineteenth-century bedroom from New Orleans, and the walls are covered with wallpaper of dark burgundy that we reproduced from an original fragment. People can now walk through that room and wonder how anyone in a hot, humid climate could have lived with such a color. Perhaps it's vulgar, but then I don't think *vulgar* is necessarily a pejorative word. The room comes from the last period of prosperity in the old South, and ostentation did exist.

There's nothing like time to make it clear what a museum lacks, and this particular museum lacks space. We need a gallery for special exhibitions—perhaps to show modern American furniture, or to compare eighteenth-century English and American furniture side by side. You can usually trace the changes in the work of each craftsman who went to the New World. After only two or three years, a craftsman would be expressing himself in new ways. Much the same is true of furniture made in Ireland and other places remote from London. The pattern books of Chippendale, Hepplewhite and Sheraton were sent to the provinces, where local craftsmen interpreted them differently. It would be interesting to exhibit these differences in style in one particular gallery. We could also have exhibitions of paintings by Copley or the Hudson River School, if only we had the space. We have been offered a wonderful collection of maps concerned with the discovery of the New World, and they need a room of their own. Now is the time to face all these cries for space.

I have designed a new building to accommodate all of this, a simple structure of warm Bath stone that echoes the paneling on the garden walls. It is not large, but it is vital to the future of the American Museum, and we're raising funds for it now. With building costs going up all the time, it's now or never. I suppose that brings us back to where we started. Once again we've begun *just* in the nick of time.□

Museum director and designer Ian McCallum shared his thoughts on the American Museum in Britain with writer Elizabeth Lambert.




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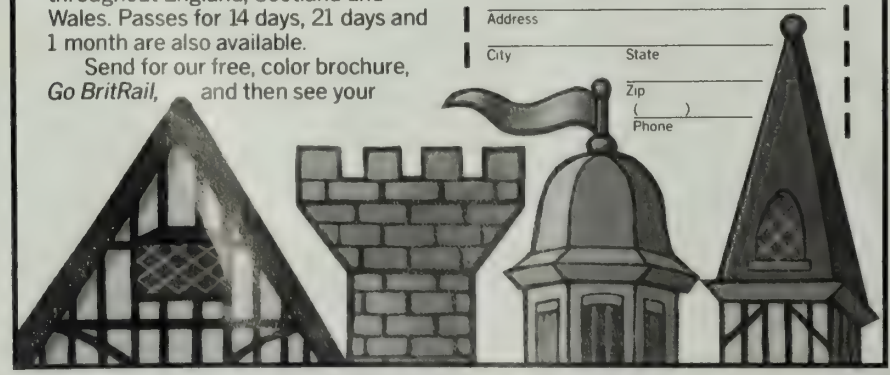
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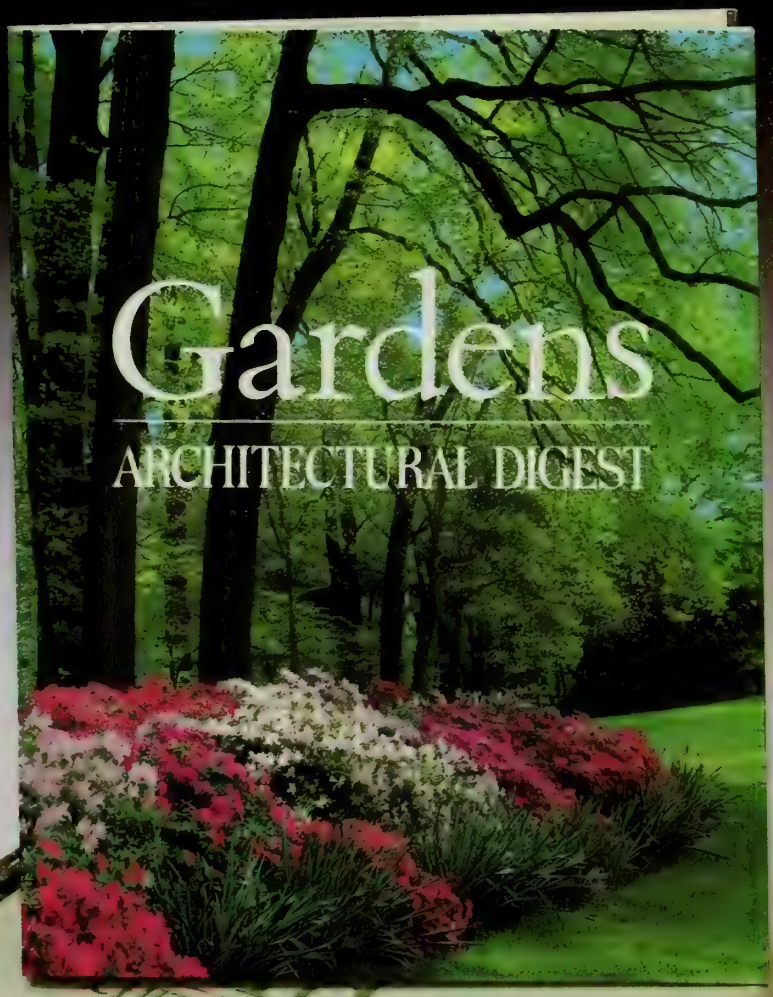
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## Wartski—A Wonderland of Fabergé


DERRY MOORE

"ACQUIRING THE BEST objects is like playing cricket," says A. Kenneth Snowman, chairman of Wartski in London. "It may be a long wait—but when the catch finally comes you mustn't drop it."

It's a lesson he could have learned from his father, Emanuel Snowman, a man who moved quickly when he heard the rumors in the 1920s that the economy of the new Soviet government was floundering and that officials would be selling treasures confiscated from palaces and private collections during the revolution.

Emanuel Snowman caught the first boat. He spoke a little Russian, and he was patient. Between 1925 and 1939 he traveled to Moscow and Leningrad a dozen times and bought silver, gold, porcelain, jewels—and, of course, the work of Carl Fabergé, including many of the renowned imperial Easter eggs. Negotiations were often difficult, such as the time he bought a vase in Moscow and a week later saw the mate to it in Leningrad at more than twice the price. When he asked why the discrepancy, the authorities decided he must pay more for the one he'd already bought so that the two would cost the same.

Despite such trials, he brought back many of the treasures of old Russia. The connoisseurs who had known of these pieces and wondered at their fate were dazzled. Queen Mary was among the first to buy, and Wartski thus established a reputation that justifiably continues to this day.

Morris Wartski's jewelry business had come a long way from its modest beginnings in Wales in 1865. Emanuel Snowman joined the firm in 1908, and a year later married the boss's daughter. Two years after that he told her, "This is no place for us to live, my dear," and they set up shop in London. Once there, Wartski needed only those Russian treasures to become known with real distinction.

Kenneth Snowman is the third generation to run this family firm. His two books and two exhibition catalogues on Carl Fabergé confirm his reputation as the foremost expert on the work of the Russian jeweler and his two books on eighteenth


PHOTOGRAPHY BAY HIPPISLEY



A. Kenneth Snowman (above right) presides over the family firm of Wartski, where objects of art range from Etruscan-style granulated jewelry set with carnelian scarabs, by Alfredo Castellani (above), to the fantasies of Carl Fabergé—a Wartski specialty (right). Recreating nature's diversity, Fabergé lapidaries carved a vast menagerie of Lilliputian scale from stones found mainly in the Urals and Siberia. Among Wartski's pieces are a bowenite frog set with green garnet eyes, a carnelian dog and a smoky quartz Tasmanian devil.

*continued on page 2*

**JOHN FREDERICK HERRING, SR.** 1795-1865
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*"The Cavalier's Visit"*

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PROVENANCE: Colonel J.J. Ellis, 1886

EXHIBITIONS: The International Museum of the Horse, Lexington, Kentucky, 1980. Oklahoma Museum of Art, Oklahoma City, 1981. Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, 1982. Abilene Fine Arts Museum, Abeline, Texas, 1983.

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Wartski—A Wonderland of Fabergé
*continued from page 256*

century gold boxes are treasured by those fortunate enough to have copies. A man of many facets, he advises museums around the world and writes articles and book reviews on many subjects. He is chairman of the Burlington House Fair at the Royal Academy, and advisor—but more important, a friend—to collectors everywhere.

"Not dropping the catch" does seem to have become a family talent. He recently acquired Lord Wharton's entire collection of snuffboxes and Renaissance jewelry, last seen behind glass at the British Museum, where it had been on loan for twenty years.

Wartski is particularly known for such boxes, as well as for the Fabergé, jewelry and other objects that reflect the craftsmanship of centuries. "They are things to pick up and enjoy," says Kenneth Snowman. "The Bolsheviks denounced the things they sold my father as the playthings of the rich, and of course they were absolutely right. That is exactly what those things were and still are." Nowadays, whenever there's an important wedding—royal weddings included—it's fair to say Wartski's business is brisk.

There have been many special exhibitions over the years, with objects for sale and others lent by the royal family and by private collectors uniquely gathered together. One of the first was a Fabergé exhibition in 1949, at which Eugène Fabergé, eldest son of the master, was present to pass along reminiscences of his father's workshops. It had been his job as a young man to deliver the imperial Easter eggs to the palace on Easter morning. He talked of this and of the special room in the palace that was always kept well stocked by Fabergé. Whenever a present was needed, the czar or czarina simply strolled down and made a choice. It was Eugène's job to visit this room every month, prepare the bills for things they had chosen, and replenish the stock.



Carl Fabergé reconciled beauty with function in a sphinx bell push of lapis lazuli, set with diamonds and rubies and bearing a remarkable likeness to Art Déco designs of later years.

In 1953 Wartski held another Fabergé exhibition, to celebrate the coronation of Queen Elizabeth. For the Silver Jubilee celebrations twenty-five years later, Kenneth Snowman organized a third Fabergé exhibition, this time held at the Victoria and Albert Museum, with many piece

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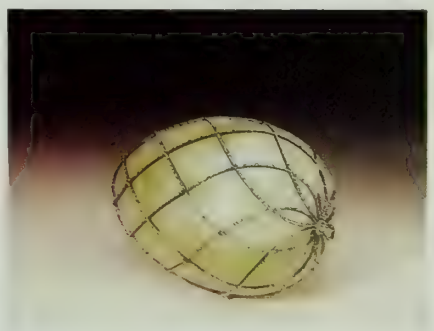


nt by the Queen, some of them on ew for the first time. Fabergé was a appropriate way to celebrate, since e Queen's own collection, the San-ingham Collection, is considered the ost charming and comprehensive oup of his work in the world.

Queen Alexandra began this fa-ous collection. She had known of e Russian jeweler through her sis-r, the czarina Marie Feodorovna. ne English queen had a special love r the forms of nature and collected rticularly the small carved stone imals, and gold and enamel flow-s set in vases of carved rock crystal. ne kept these at her beloved San-ingham House in Norfolk.

Since then, collecting Fabergé has come a tradition in the royal fam-. Queen Mary bought several of e imperial Easter eggs first brought ck by Emanuel Snowman, and ce did an exchange with Wartski, ading an eighteenth-century satin-wood table for a piece she wanted.

Kenneth Snowman particularly remembers the day he went as a young man to Marlborough House to talk to Queen Mary about which objects would be photographed for his book. "She came in bearing only a single Russian Easter egg on a small tray, and I could see that it was not by Fabergé. I had to tell this imposing old lady that, beautiful as this piece was, it was not by Fabergé and that to include it in a book devoted to him would be inappropriate. 'Well, your father sold it to me!' was her reply. Fortunately, her private secretary turned up with the original invoice, which showed my father's description of the egg as the work of another excellent Russian maker, Friedrich Köchli. Queen Mary was pleased to hear it—although she couldn't have been as pleased as I was—and she then allowed me to include a number of her Fabergé objects in the book."



*Diamond Trellis Egg*, circa 1892, a gift to Marie Feodorovna from Alexander III, is one of the Fabergé imperial eggs that gave new expression to the exchange of an egg on Easter.

Every generation of British royalty has generously lent pieces from its own collections for Kenneth Snowman's books and exhibitions, and his second book on Fabergé is dedicated, "with gracious permission," to the Queen Mother. She too is a great collector, and kept her favorite Fabergé flowers on her desk at Buckingham

*continued on page 262*



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## Wartski—A Wonderland of Fabergé

*continued from page 261*

Palace all during the war—delicate cornflowers and a golden stalk of oats that quivered with every bomb that dropped on London.

In 1983 Kenneth Snowman organized a fourth exhibition of Fabergé, this time at the Cooper-Hewitt Museum in New York. He remembers it as fraught with dramatic security measures. "There were police escorts, radio signals, blaring sirens, and a Flying Tiger cargo plane. Quite a change from 1953, when my wife and I drove away from Sandringham House with priceless objects for the exhibition packed in two old suitcases hidden under my raincoat."

A recent exhibition at Wartski celebrated the publication of a book by Geoffrey C. Munn, one of their directors, on the work of Castellani and Giuliano, the nineteenth-century revivalist jewelers who were so popular with the Pre-Raphaelites and with the great collectors of the day, including Queen Victoria and her daughter the empress Frederick of Germany. Collectors today think of Wartski in connection with these Neo-Classical pieces, featuring bold settings, colored enamels and semiprecious stones.

Wartski is still a small and closely knit firm, with two directors, David Edmond and Geoffrey Munn, who work closely with chairman Kenneth Snowman. It is his knowledge, his sensitivity, and the genuine pleasure he gets from fine objects that give Wartski its unique character. He is a weekend painter with an eye for the artistic value of things. "The true merit of an object is often ignored these days," he says. "Artistic value has little to do with auction prices—those can become artificially high. Nor has it anything to do with taste, which changes over the years. Artistic value always involves quality. As painters must first learn to draw, jewelers must first learn their craft. We are inclined to accept things too easily in the fine arts today. The so-called permissive society is all very well, but permissive aesthetic? Never."□

—*Elizabeth Lambert*



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## Colnaghi—Centuries of Excellence



PHOTOGRAPHY PRUDENCE CUMMING

Discovered only a few years ago, a major work by Claude Lorrain—*Caprice with Ruins of the Roman Forum,* circa 1633–35—was shown for the first time by the Colnaghi Gallery in London, eminent dealers in old master paintings.

NEARLY A HUNDRED years ago, Otto Gutekunst of London's Colnaghi Gallery was deep in a search for paintings to satisfy Isabella Stewart Gardner, the famous Boston art collector. He wrote humorously to Bernard Berenson, another of her consultants: "If I go on moleing and digging away [and] getting excited, I shall also have to take to massage"—a sound prescription in any century. Gutekunst, a man who divided all paintings into two categories—"angel food" and "*big,* BIG, BIG game"—had tracked down very big game indeed for Mr. [illegible] some twenty paintings that were to become the nucleus of her collection, including Titian's *Rape of Europa.* Mrs. Gardner wanted "only the greatest in the world. . . . Nothing less need apply." Gutekunst found it.

There is still a great deal of "moleing and digging away" at Colnaghi, one of the oldest galleries in London. Searching, studying and persuading are still essentials in this world of catalogues and connections, but what has changed is that there is no longer only one Mrs. Gardner, one Berenson and one Colnaghi. Now there are literally hundreds of Mrs. Gardners, Berensons and Colnaghis, and the concept of a dealer as *marchand amateur* is a thing of the past.

Art dealers are in the middle of an open market, which is, says Richard Herner, Colnaghi's managing director, where they ought to be. "A dealer must know all that is happening. He must not only be a connoisseur and a 'truffle hound' of masterpieces, but also a financial wizard versed in the ways of computers and accountants, a public relations officer, and an expert in the science of restoration. We recycle things. We pull things out of dark corners, clean, frame and study them, then present them in the light of that new scholarship. Writers, composers and artists create. Actors, musicians

*continued on page 27.*




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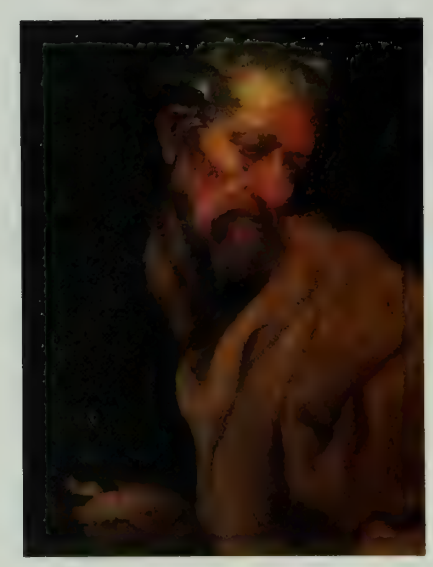
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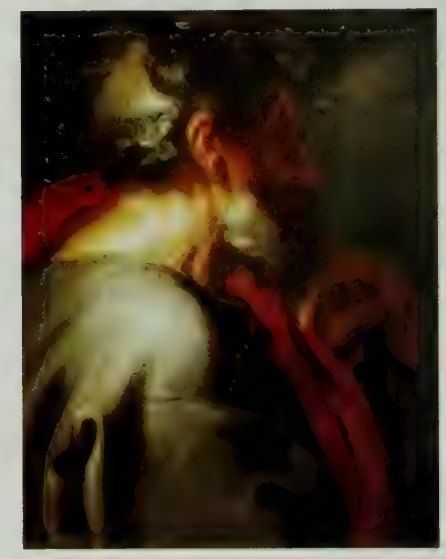
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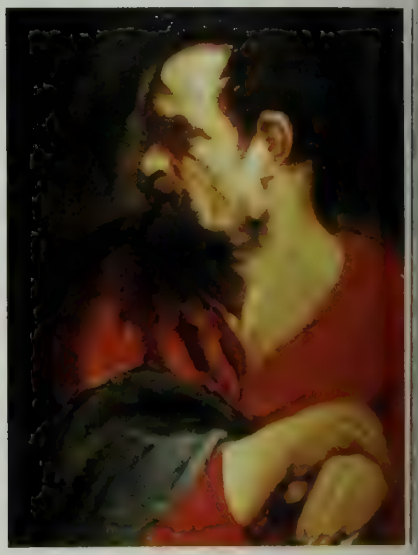
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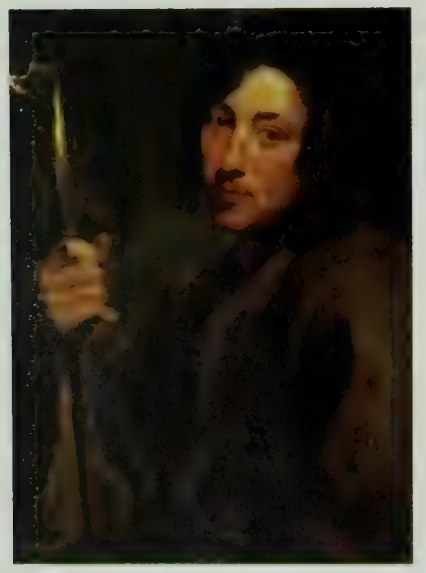
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Colnaghi—Centuries of Excellence
*continued from page 268*









An early series of portraits by Sir Anthony van Dyck reveals the Flemish painter's gift for portraying human expression. His *Five Apostles*, circa 1618, are (clockwise from above left): Bartholomew, Simon, Matthias, James the Greater and Matthew. The group was recently exhibited at Colnaghi.



and galleries interpret what others create, and present it to the public."

Colnaghi now has a branch in New York, but the principal gallery, which was redecorated a few years ago by Colefax and Fowler, is still in London, carrying on the firm's rich traditions. It offers old master paintings, European prints, drawings and English watercolors. It also offers furniture and objects, illustrating Mr. Herner's point that there should be no distinction between the "minor arts" and the rest of art.

He says, "Fine furniture and objects were made by artists, commissioned by particular people for particular rooms, and belong in a gallery alongside paintings. Both are part of 'decoration,' and that is not a trivial thing. It is entirely right to buy a picture because it suits a particular house or room. Many of the great paintings by Watteau and Boucher were painted as decoration. By decoration, I don't mean just carpets and curtains. Every room has its own reason and logic, and if you don't use that the room won't work, no matter how beautiful the things in it."

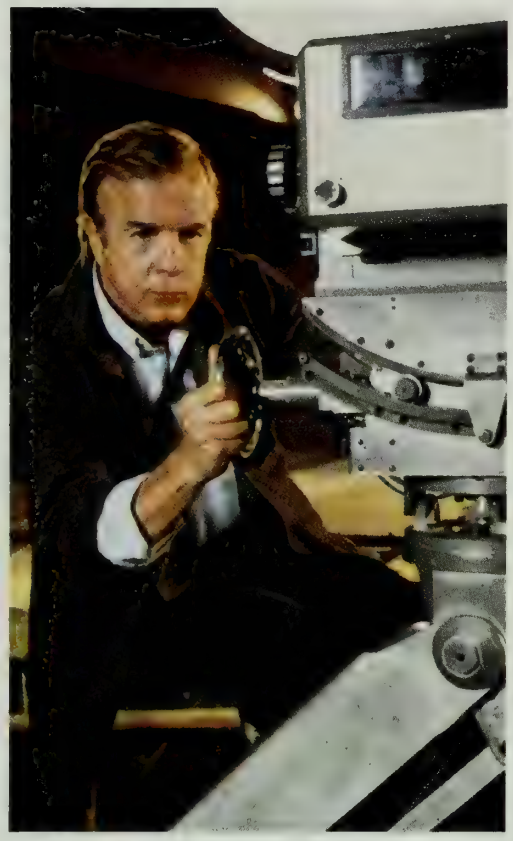
Mr. Herner continues, "Pale grays and beiges are all right for modern paintings with strong acrylic colors, but the old masters need darker and richer backgrounds, and anyone lucky enough to own a masterpiece should build his own gallery. Collectors have traditionally hung their greatest pictures in a gallery, not in domestic rooms. Think of the Galerie d'Apollon in the Louvre or the Tribuna in the Uffizi. A great painting can obliterate everything around it and can destroy a room quicker than anything else. It's like playing Beethoven's Ninth Symphony all day—and loudly, too."

He recalls a personal example: "Not long ago, while the gallery was being redecorated, a client rang up to say that he wanted to see a particularly good seventeenth-century painting we had at the time, so I took it home and suggested he come to see it there. It absolutely killed the room. The picture didn't look right either, and of course he didn't buy it."

The history of Colnaghi spans two centuries and includes several astute characters in every age. The first was

*continued on page 27*

# Zeffirelli directs the classics. And wears one.



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Opera was considered equally impossible, but his film "La Traviata" opened to rave reviews in America and Europe. Zeffirelli's protean talent extends to costume and set design, and his grandiose stagings for "La Bohème" are considered classic.

If there is a common thread in all of his work, it is that Zeffirelli sees things as a painter. And he likes to work in full, dramatic canvasses, giving careful attention to the slightest splash of color.

It is no coincidence that Zeffirelli, the truly Renaissance man, should have been born and classically educated in Florence. "But you don't have to school in Florence to learn about art and civilization," he says. "It is all around you."

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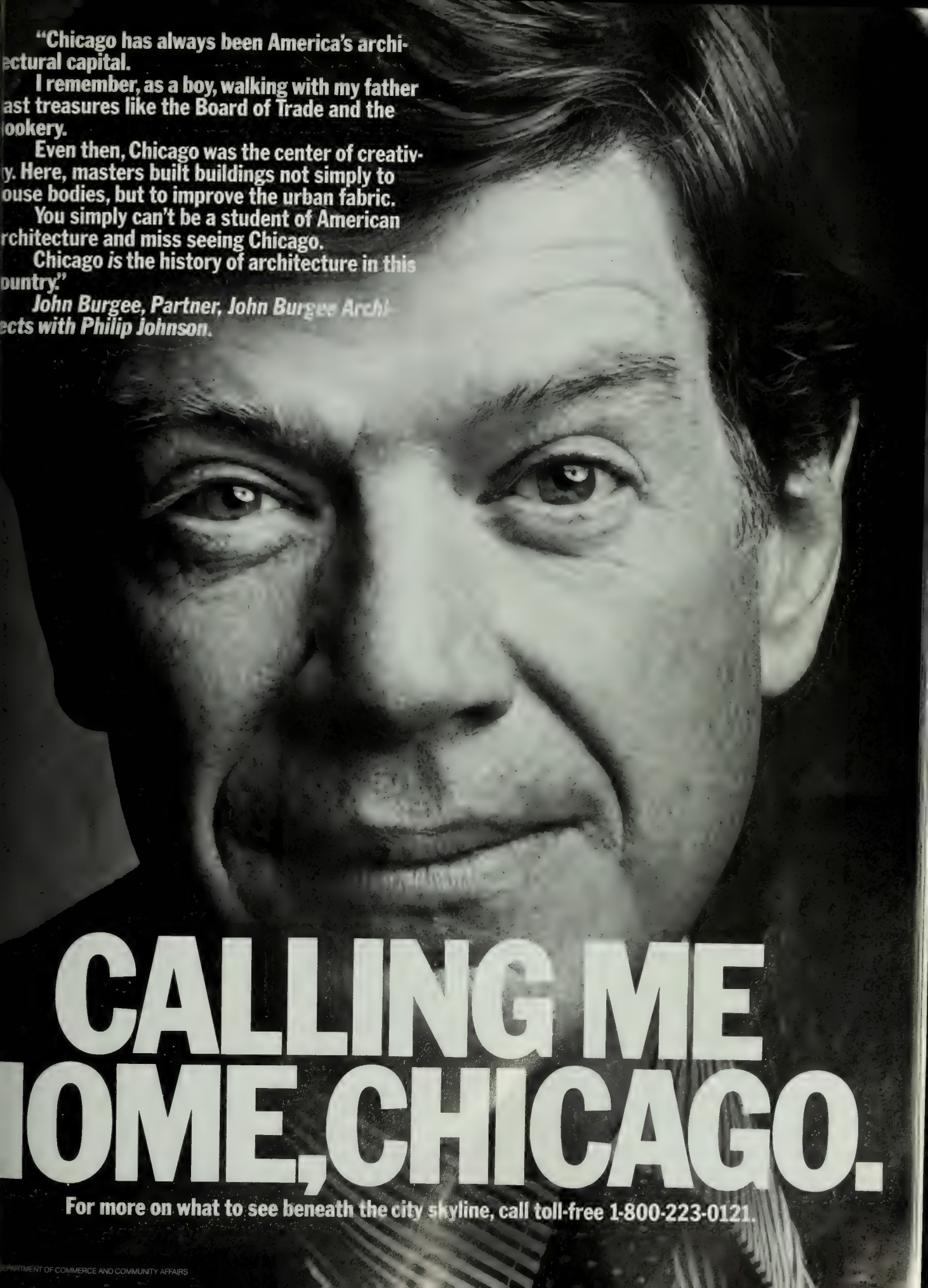
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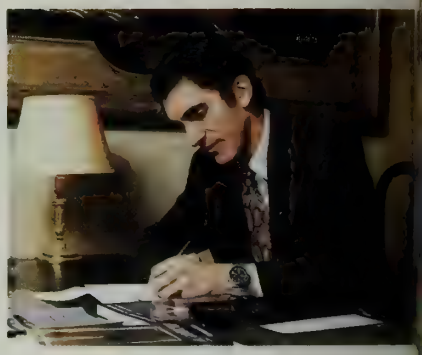
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Colnaghi—Centuries of Excellence
*continued from page 272*







Prestigious 17th-century works are displayed in Colnaghi's formal main gallery (above left). Claude Lorrain's large *The Adoration of the Golden Calf*, 1660, faces *A Calm Sea*, circa 1660–69, by Jan van de Cappelle. Two Dutch genre paintings—Gabriel Metsu's *A Lady Reading a Letter* and Jan Steen's *The Village Milkman*—flank a doorway, beyond which rests an early-19th-century statue of Psyche by Pietro Tenerani. *The Birth of Venus* (top right), one of François Boucher's most frequently treated mythological themes, and a rare pair of Neapolitan stone-set corner cupboards justify the belief of Richard Herner, managing director of Colnaghi (above right), that fine furniture belongs in a gallery alongside fine paintings.

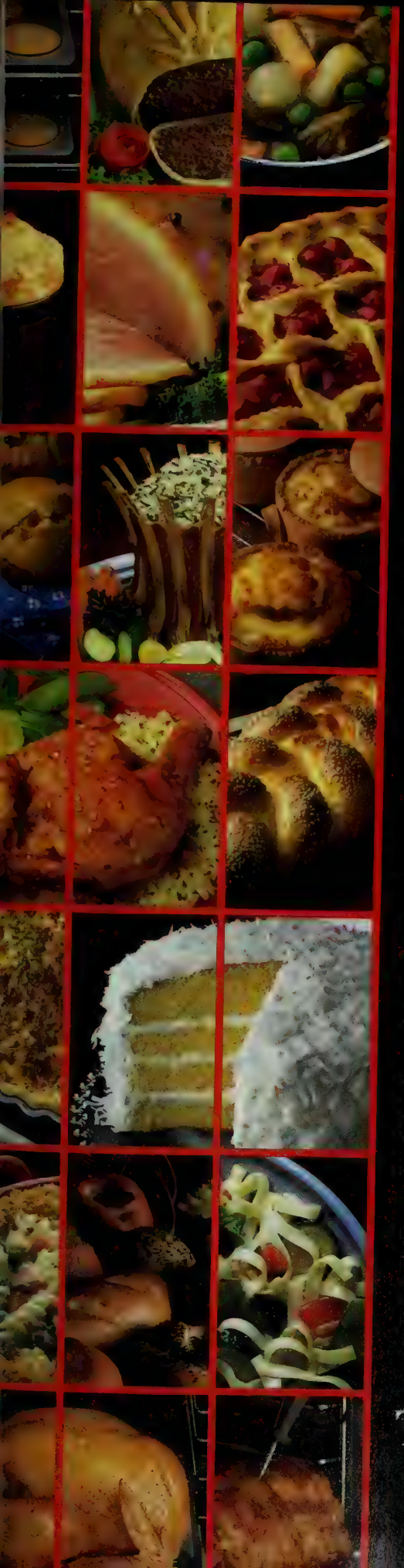
Giovanni Battista Torre, who opened a shop for scientific instruments in London in 1767. His talents also included fireworks displays of a beauty that gave great pleasure to the actor David Garrick, but very little pleasure to the authorities who had to deal with the flames and the panic. Torre turned to print selling as a safer proposition, and Paul Colnaghi joined him near the end of the eighteenth century, ignoring advice from Benjamin Franklin that he should seek his fortune in America. It was Colnaghi who saw the French Revolution and the ensuing wars not simply as a disaster for trade with Paris, but as an opportunity to produce engravings of England's military and naval heroes for a patriotic [illegible]. An engraving after Hoppner's portrait of Nelson showed up in Colnaghi's window as soon as news of the battle of Trafalgar reached those shores. Colnaghi's became a center for all those eager for news, and in 1819 the poet Keats noted, "As I pass'd Colnaghi's window I saw a profile *Portrait of Sands*, the destroyer of Kotzebue. His very look must interest everyone in his favour."

As print collecting became fashionable, the shop became a meeting place for the "upper ten thousand" and was described by William Hazlitt as "a relief and satisfaction in the motley confusion, the vulgarity of common life." Colnaghi was appointed "Print Seller to the Prince Regent" and held a monthly "3 o'clock levée, crowded with beauty and fashion." Prints taken from portraits or old master paintings became so popular at the time that Charles Lamb wrote, "Now you have nothing to do but to walk into Colnaghi's and buy a wilderness of Leonardos."

[illegible] a family business, and inevitably there were family squabbles. [illegible] Colnaghi made the business over to his two sons, the trouble began, errant son bidding against brother and father in the sales. The painter John Constable was a family friend and took a bemused view. "I hear there is quite a bustle at Colnaghi's. They are all brisking up," he wrote. In time the troublesome son was bought out; Paul Colnaghi died a peaceful eccentric, surrounded by dozens of birds in his drawing room; and the other son carried on the business, very much a figure in the center of the art world. John Constable continued to be a close friend and bought many landscape engravings; Charles Dickens came for advice when he was looking for an illustrator; and Julia Margaret Cameron used Colnaghi prints to compose scenes for her photographs.

As the years continued, Colnaghi ceased to be a family business. New partners joined, and of these, the most memorable was undoubtedly

*continued on page 2*



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Colnaghi—Centuries of Excellence
*continued from page 276*



A master of emotion and painterly technique, Bartolomé Esteban Murillo is best known for his religious themes. *St. Catherine of Alexandria* typifies his early style.

Otto Gutekunst. As well as helping to build Mrs. Gardner's collection, he also found important paintings for Henry Clay Frick, and in the 1930s was the London dealer contacted when the Soviet government wanted to sell some of the great works from the Hermitage. Most of those were bought by Andrew Mellon and are now in the National Gallery of Art in Washington, D.C.

Over the decades, Colnaghi has acquired many noted collections, such as Prince Liechtenstein's collection of prints, and has helped to form others such as that of Count Antoine Seilern, now part of the Courtauld Institute Galleries. The Rijksmuseum in Amsterdam, the Victoria and Albert Museum in London, the National Gallery of Scotland in Edinburgh, the Staatliche Museen in Berlin—there is hardly a major museum or private collector in the Western world that does not own superb artworks that have at one time or another passed through the doors of Colnaghi. □

—*Elizabeth Lambert*

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## Patterns of History at Sanderson



PHOTOGRAPHY PRUDENCE CUMING

Established in 1860, Arthur Sanderson & Sons has a long and eventful history. Fabrics invitingly displayed in the London showroom include *Meyerling*—one of many document designs—on the sofa.

AT THE HEIGHT of his powers as a designer of wallpapers and textiles, the great poet and artist William Morris published an essay entitled "The Lesser Arts." "So strong is the bond between history and decoration," he wrote, "that in the practice of the latter we cannot shake off the influence of past times." A purpose of decoration is to sharpen our senses: "For this end are those wonders of intricate patterns interwoven . . . which men have so long delighted in." Morris's words have particular relevance today for the London-based wallpaper and fabric manufacturer Arthur Sanderson & Sons, a firm that has been associated with his "intricate patterns" for over fifty years.

"Sanderson's great strength is its history," says chief executive Lee Taylor. Essentially an entrepreneur with experience in textiles, catering, electrical goods and the music business, Mr. Taylor joined Sanderson three years ago through Reed International, the parent company, who had bought the business from the Sanderson family in 1965. "I had always been aware of Sanderson, but I saw it as a familiar name that had lost its sense of direction. I thought it was just another business with a few problems, but now I know it is something special. I am regenerating Sanderson while respecting its past."

The company was formed in London in 1860 by Arthur Sanderson, an importer of French wall hangings. Having already established a leading position as an importer, Mr. Sanderson decided to improve the quality of British wallcoverings and opened a wallpaper factory in 1879. Located in Chiswick, West London, the factory concentrated on quality in both design and printing. The Sanderson reputation began to grow but only three years later, Arthur Sanderson suddenly died. His three sons, John, Arthur and Harold, then aged twenty-two, twenty and eighteen respectively, took over the business. Despite their youth and inexperience, the growth and success continued. The first fabric-printing factory opened in 1921, and it maintained the firm's strong policy—quality in design and printing.

In 1929 a larger and more modern wallpaper plant was opened near London, thus paving the way for Sanderson's most famous design range, the wallpapers created by William Morris. The following year Sanderson took over Jeffrey and Company, another London wallpaper manufacturer that had been printing the Morris designs for several decades, and production was moved to the new plant. Ten years later, Sanderson bought out Morris & Company—originally belonging t

*continued on page 28*


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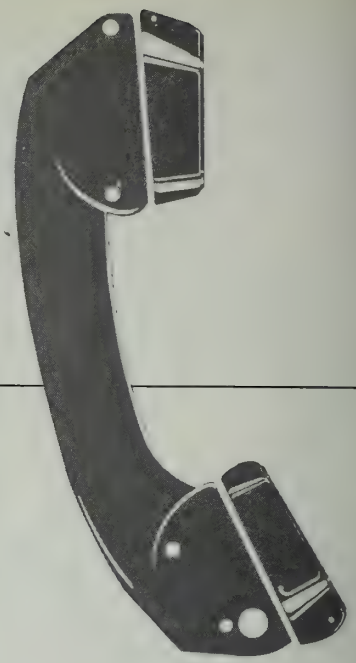



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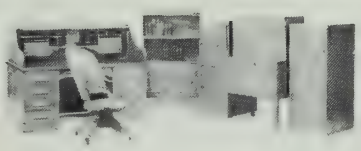
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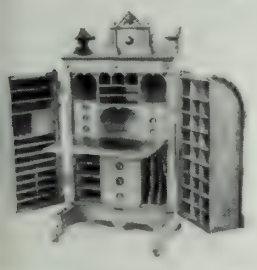
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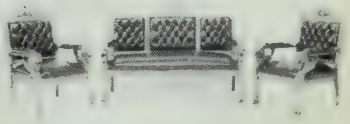
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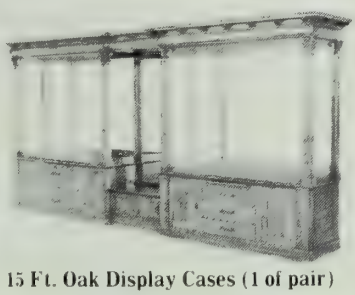
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Patterns of History at Sanderson
*continued from page 282*





ABOVE LEFT: Integral to the Sanderson tradition, William Morris designs are still printed by hand. *Willow Boughs* rests on an easel, while *Marigold* covers the walls. The artist's portrait reigns in this part of the showroom—a tribute to his contribution to the Sanderson identity. ABOVE RIGHT: Vibrant examples of Morris screen prints: *Bird & Anemone* (left and bottom), *Sunflower* and *Larkspur*.

William Morris himself—and purchased all the original wood blocks that the Morris papers were printed from, along with the pattern books. They have continued to print Morris wallpapers by hand ever since. Today they have over eight hundred Morris blocks that make up over a hundred patterns, and over seven hundred blocks that make up about one hundred fifty patterns by other nineteenth-century designers, such as Walter Crane and C. F. A. Voysey. Many of these patterns have been adapted for machine production.

These designs are only part of Sanderson's huge document archive, which was started by the Sanderson family and expanded by subsequent design directors. Design manager Michael Parry recalls: "When I joined Sanderson nearly fourteen years ago, the archive was just a mass of disorganized old papers. Now that we have an archivist, it has all been sorted and catalogued, although we are always fine-tuning it. Access to such a wealth of history and tradition gives us unlimited scope for experimentation. We are always creating fresh designs, but we use the archive to inspire something that is new and at the same time appropriate to its period."

Having such an extensive archive helps Sanderson maintain its royal warrant—the firm supplies wallpaper, fabric and paint to the royal household. In the past, Sanderson has worked on several of the palaces, including Balmoral, Sandringham and Windsor, and recently provided fabrics for the refurbishing of Buckingham Palace.

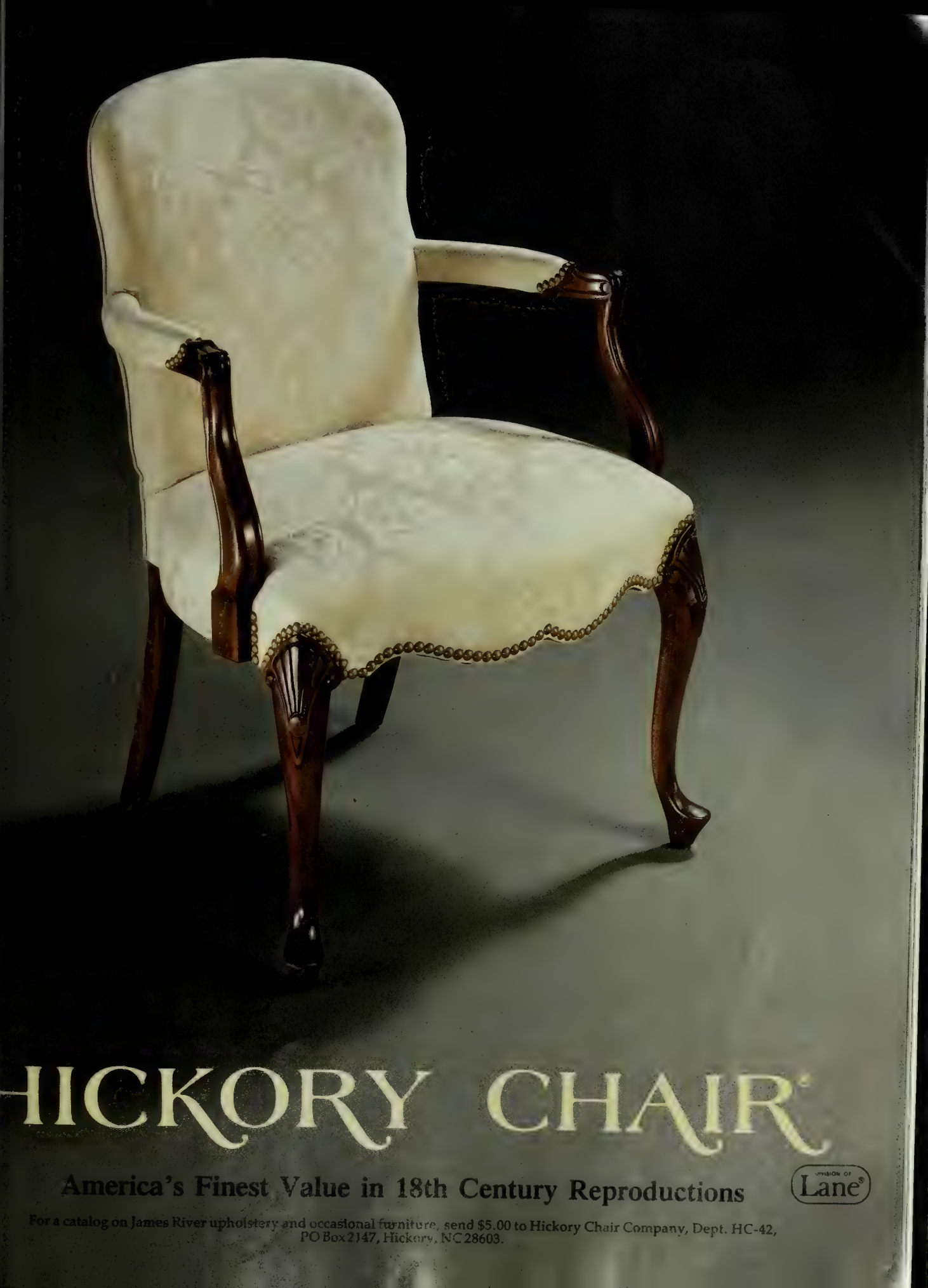
When it comes to design, Lee Taylor says, "Working with Sanderson has not made me into a designer, but it has sharpened my views. I am aware that there is a demand today for quality and style, and I know what is right for Sanderson. I have encouraged a move away from the firm's 'big birds and flying flowers' image, without destroying the Sanderson reputation for richly printed chintzes. I believe that color is fashion, and it is color that is making Sanderson fashionable again."

Changes brought about by Mr. Taylor include a major remodeling of the Berners Street showroom in London. The building, opened in 1960, is handsome and elegant, with a sense of space created by the generous balconies that overlook the central display area. An open stairway, set against a huge and brightly colored stained-glass backdrop by the artist John Piper, heightens the feeling of space. The first floor is now a large retail department featuring Sanderson's coordinated wallpapers, fabrics, paints and linens. The second floor emphasizes total design schemes. Eight different room settings display not only fabrics and wallcoverings, but also the new ranges of carpets, furniture and lighting. These are the start of a wider application of the Sanderson name. A special section for interior designers and their clients is on the third floor. It is no accident that this part of the showroom has a decidedly American feeling.

"I have always been fascinated by the high position held by the interior designer in the United States," says Mr. Taylor. "This enthusiasm Americans have for decorating is part of the thinking behind our new American company. At one time Sanderson was carried by various distrtibutors, but we had no real market standing. We were just another printing house. I studied the market over two years and in the end I knew it would be best if we controlled our own destiny in the United States. Our Manhattan showroom is the start of an international profile for Sanderson."

Lee Taylor is well on the way t

*continued on page 29*


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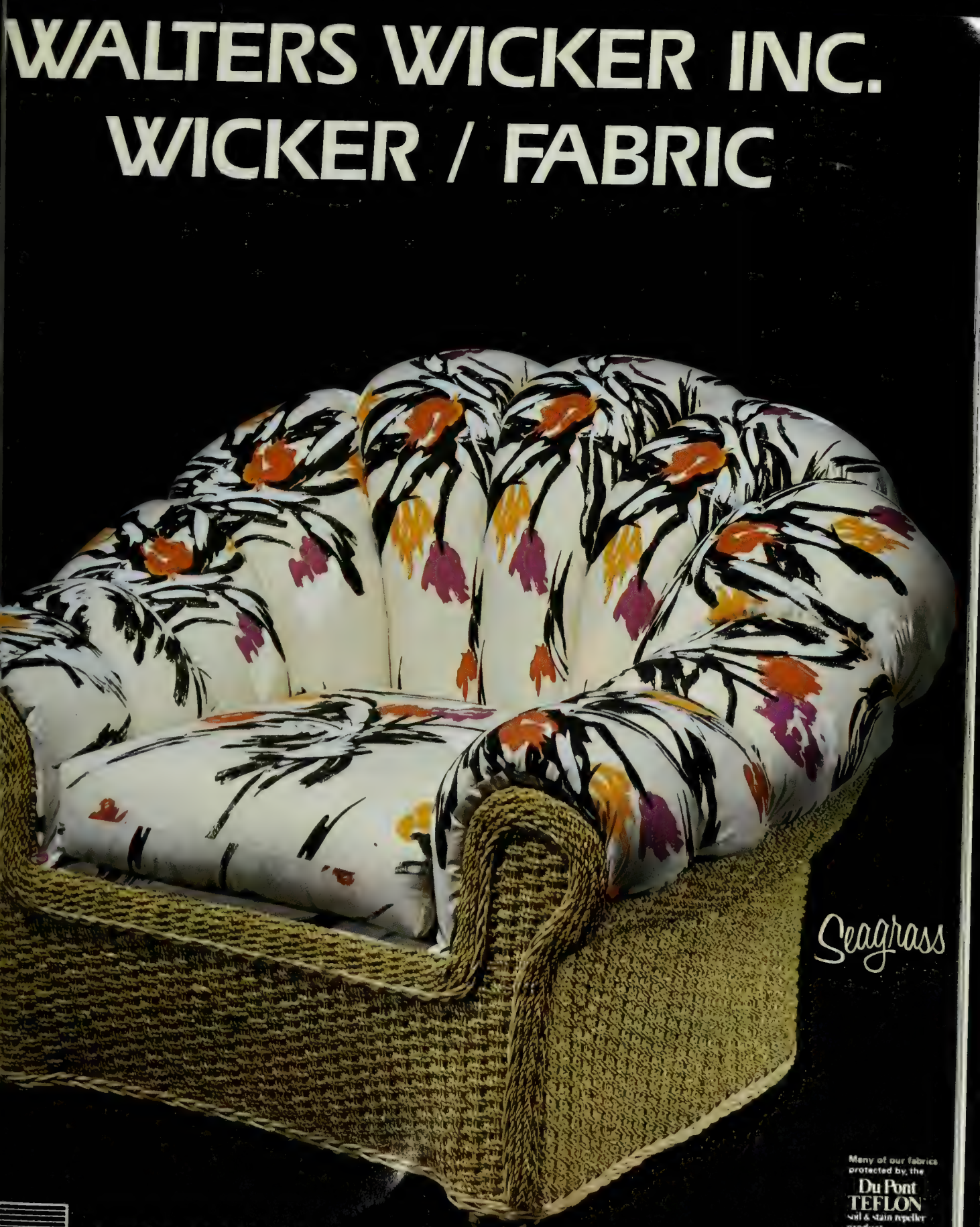
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Patterns of History at Sanderson
*continued from page 286*





ABOVE: As chief executive Lee Taylor says, the Sanderson archive "is our strongest card—an invaluable tool for our design studio." TOP RIGHT: New creations—at right, *Brockton* and *Fleur et Foulard*—are inspired by designs from the archive. At left, *Guadeloupe* and *Avening* chintz. CENTER: Creating immediate interest at the entrance of the Sanderson showroom in New York: an original Morris wood block and a draped fabric of the same pattern. BOTTOM: The new showroom carries on Sanderson's inimitable tradition. At left rear, *Little Chelsea*.



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fulfilling his ambition. He has restored Sanderson to its former glory, and lightened the burden of history to suit a contemporary sense of style. "Sanderson is now an arbiter of taste in Britain, and my next goal is the United States. I think there will be a change of direction in America. Increasingly the interior designer will be replaced by the greater freedom of the decorator store. The design business has been too dictatorial. I want Sanderson to be in the forefront of this trend toward design freedom."

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—*Paul Atterbury*



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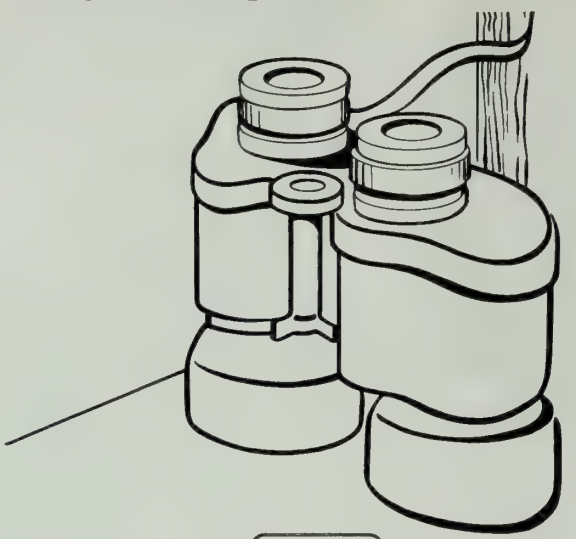
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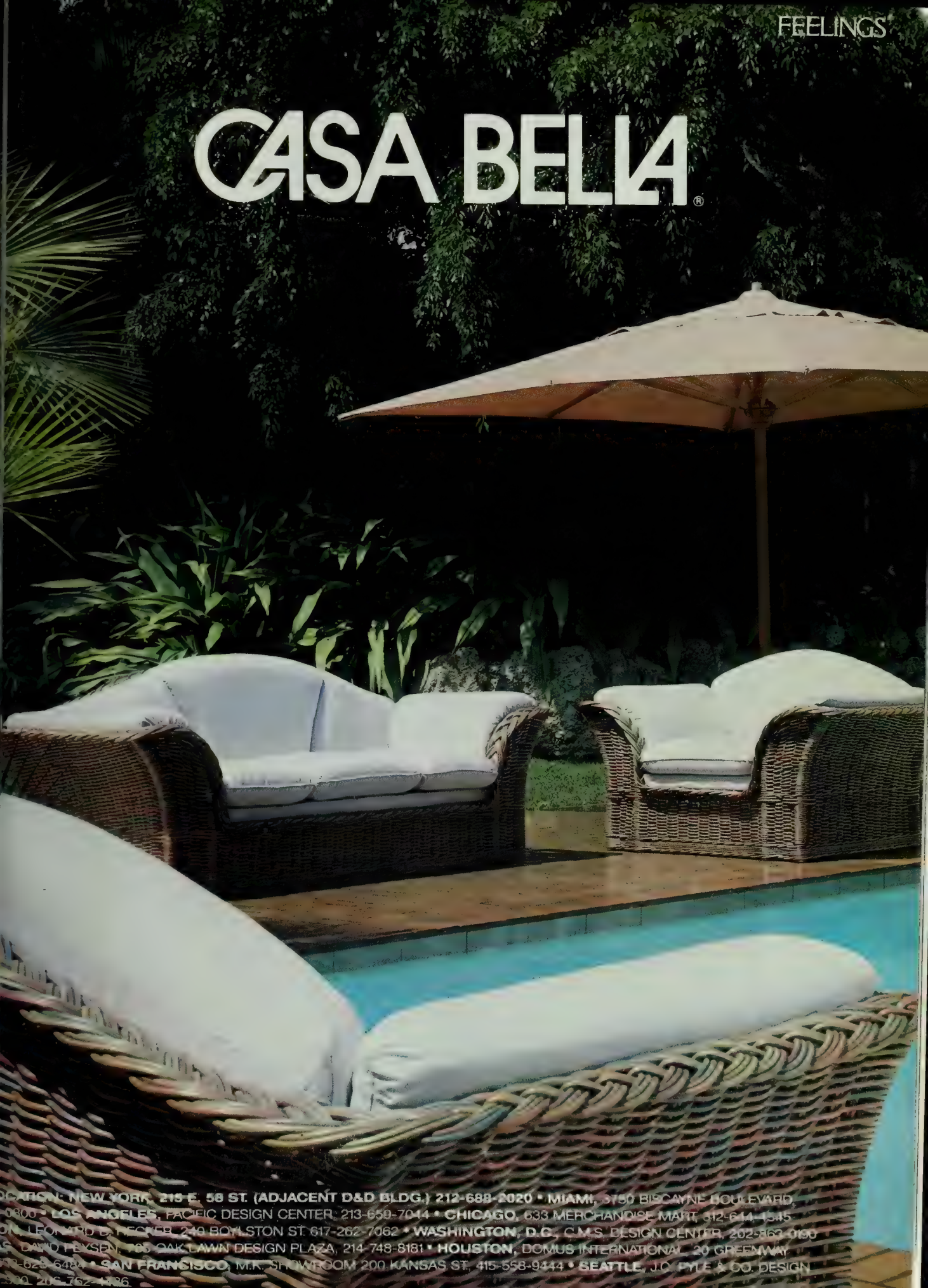


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# TRAVEL NOTES: MARIO BUATTA

## Castles, Manors and Halls—An English Pilgrimage

HE NEVER SEES the daffodils that captured Wordsworth's eye, or the downs in Surrey. Nor does he notice the tint in an evening sky in Avon. When Mario Buatta travels in England, as he often does, he looks for something else. Sometimes it is as tangible as the arabesque of a plaster molding on a wall, or the knob atop a bedstead, or a path curving through boxwood. At other times, he seeks the ineffable, a certain feeling about life.

"I fantasized for twenty-five years about those English country houses," he says, "about how people lived in them. My aunt in Staten Island had a house filled with English chintzes and antiques. I will never forget my first trip to Britain. Everything I'd fantasized about was true—the visual experiences, the smells." One of his "favorite houses of all time" evokes that feeling. At Haseley Court in Oxfordshire, the former residence of Nancy Lancaster, the interiors "look as if they've been lived in for years and the people have just left the room. Every chair says, 'Come sit on me.' These are not pretty-pretty rooms. They have guts to them."

Mario Buatta is drawn to English houses with furnishings that reach well back into the past and reflect their owners' travels all over the globe. "In most English houses, seven or eight generations have lived there, whereas an American family moves seven or eight times in a lifetime. Often, Americans don't think of the things they inherit as quite good enough—they want to dump them and buy something new. 'Out with



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RAY HIPPISLEY



RAY HIPPISLEY

It was a fascination that began in his youth, after he discovered English chintz and antiques in an aunt's home, and led, over the years, to many a journey through the British countryside. Today, the appeal of country houses continues to lure Mario Buatta back to explore Britain's best. ABOVE LEFT: The façade of The Vyne is enhanced by a classical portico. "the earliest one on an English country house," he says. "I love its boldness." LEFT AND ABOVE: Linenfold paneling in The Vyne from the 1500s, intrigues the designer. "The texture and fluting are a relief from plaster and fabric walls you see elsewhere."

*continued on page 30*

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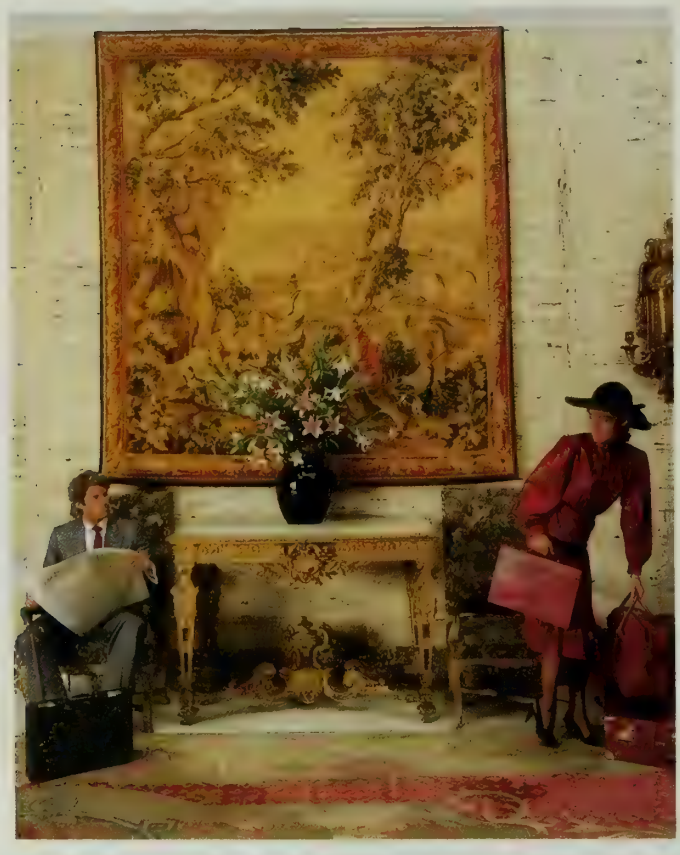
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Castles, Manors and Halls—An English Pilgrimage
*continued from page 296*

the old,' is the feeling. 'Let's have something new, that's ours.' "

He feels it's the collections that make English houses interesting, the result of the English penchant for travel. "They went to China," Mr. Buatta says, "and they brought back ivory, porcelain and furniture. They also brought things home from India and Africa. Their homes aren't filled with just English furniture."

To appreciate the richness of these houses, Mario Buatta prefers to go with a good study group, such as one he joined that was led by California antiques dealer Gep Durenberger. Mr. and Mrs. Alan Gore, English garden expert and social historian respectively, and Lady Shaw Stewart, formerly with the Victoria and Albert Museum, accompanied the group as lecturers. For Mr. Buatta, it was a refresher course, as well as a jolly good time. Far from following typical tour routes and "going along with the big buses," they saw things average tourists don't, and were entertained privately, often by the homeowners.

The group of twenty set off from Manchester, traveling comfortably in a coach meant for forty-five. On the agenda were some of the better-known residences in Derbyshire—palatial Chatsworth, home of the duke and duchess of Devonshire; Haddon Hall, a carefully restored medieval manor house; and Kedleston Hall (see *Architectural Digest*, November 1983), "not quite so touristy" as some of the others. Moving on into Lincolnshire, they visited Grimsthorpe Castle, the last major work of Sir John Vanbrugh, and Deene Park, a towered Tudor home. It was at Grimsthorpe Castle that Mario Buatta, amused by his companions' eagerness to find themselves related to the owners of the grand houses, walked in wearing a sign that read: "Hello. My name is Mario. Pretend you know me. Say 'Hi, Mario.' "

The group then settled into London, with daytrips to Clandon Park, in Surrey, famous for its plasterwork, and to Dyrham Park, in Avon, where Mr. Buatta saw one of the objects that would remain in his mind's eye



FELICIANO



BAY HIPPISLEY



BAY HIPPISLEY

ABOVE LEFT: "The blue and white of Nancy Lancaster's sitting room" at Haseley Court, her former home, inspired this Mario Buatta bedroom design. LEFT AND ABOVE: Recalling Clandon Park as "a shambles" when he and the late John Fowler saw it years ago, Mr. Buatta commends its restoration by his mentor. By painting the plasterwork of the Marble Hall in three tones of white, Mr. Fowler revealed "the rich, three-dimensional quality of the Baroque ceiling and entablature."

*continued on page 304*

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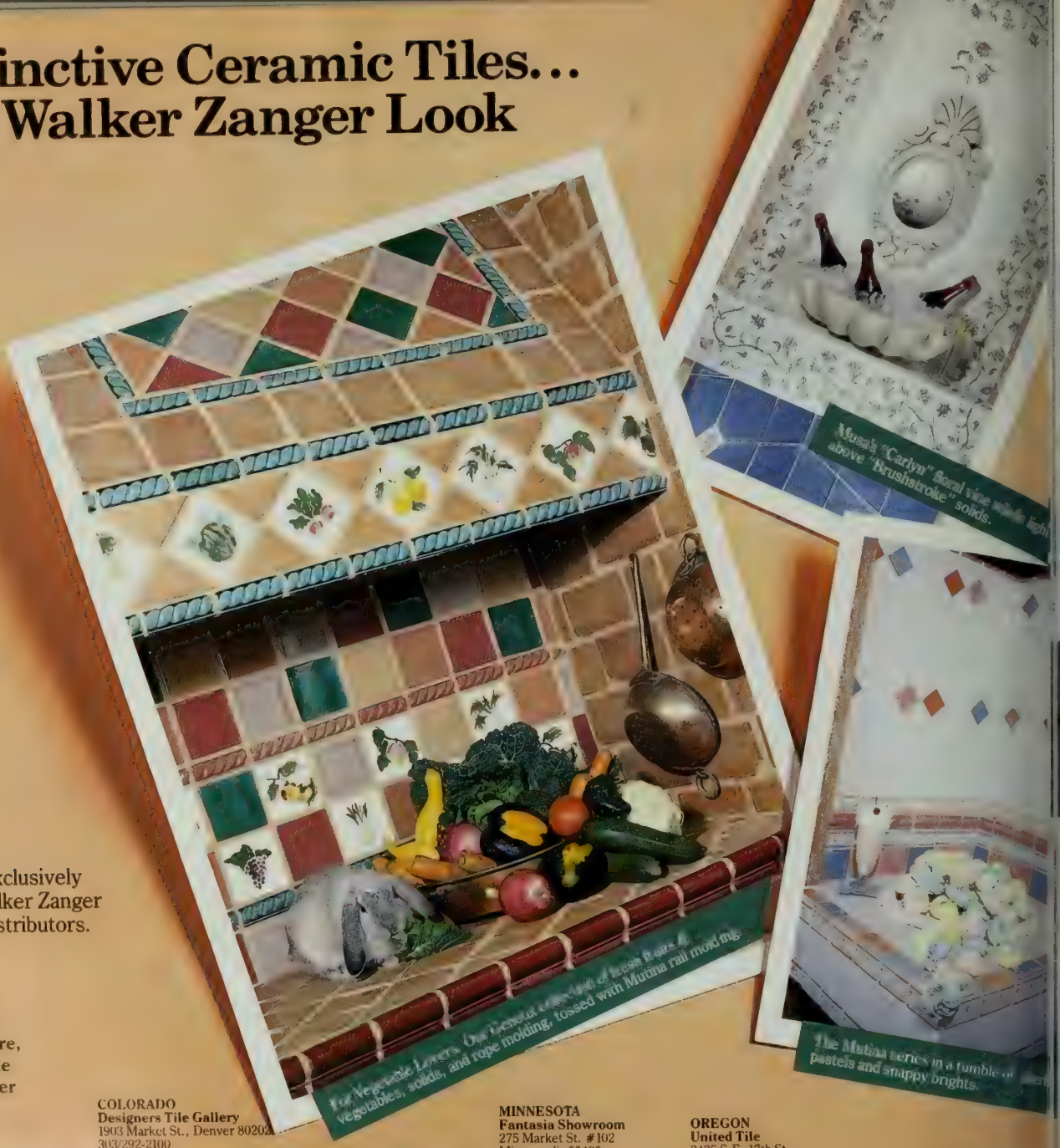
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Castles, Manors and Halls—An English Pilgrimage
*continued from page 300*

long after the trip was over—a little lacquered table of early-nineteenth-century papier-mâché.

His mind's eye works like that, recording details—the edge of a curtain, an old bamboo wheelchair, a French painted screen, a bedpost. Often forgetting which houses he saw these things in, he keeps a stack of Polaroid shots that capture the details, as souvenirs of the trip.

Other homes Mario Buatta visited—some for the first time, others as familiar as old friends—included Dodington House, one of his "favorite façades"; The Vyne, with its elaborate Tudor paneling; Knole, with its astonishing collection of silver furniture; and Beckley Park in Oxfordshire, a moated Elizabethan manor "filled with wonderful antiques."

The interior restoration of Beckley Park was the work of the late John Fowler of the London design firm Colefax & Fowler. In many ways, this trip, and others like it taken over the years, is Mario Buatta's homage to John Fowler. "He was my mentor," the designer says. "He was working on a lot of these houses when I knew him in his last years." Clandon Park was another one. "John oversaw the entire restoration, chipping away the paint to see what the original colors were, to find the original wallpapers. In those days, they used to paper over paper over paper. Clandon Park is a beautiful restoration."

So Mario Buatta's travels through the English countryside are sentimental journeys, pilgrimages of a sort. This doesn't mean that he is entirely distracted from the fine art of shopping, which he appears to love nearly as much as he does English country houses. He calls shopping "the killing part," because he is so passionate about it and so awed by the plenty that awaits him. He shops, not in the countryside, but in London—shipping is too difficult outside of the city, he feels, and most of the best things end up in London, anyway. Hiring a car and driver, he shops "areas"—"I'll go to Kensington and do thirty shops in a morning, fifteen in Pimlico in an afternoon. You have to go back many times, because they're constantly getting new things."

What does he shop for, in this whirlwind? Furniture, porcelain, "all kinds of little things." He looks for painted furniture, which is plentiful in London and not often seen in the United States—"American tastes are for brown wood, mainly." He buys fabrics—chintzes in special colors, things from Italy and France that don't get to America—at Jane Churchill's, Nina Campbell's, and the Designers Guild. He'll dash over to Arthur Brown's antiques warehouse or Charles Beresford Clark's, and then along the King's Road. To get it all home, he uses Michael Davis, "a wonderful shipper, very smooth. They deliver things right to your door." Among the treasures bought and kept for himself are a garniture of Delft jars, a pair of Chinese *tulipières*, lots of Victorian stuffed furniture, a







ABOVE: Knights [illegible] once roamed the grounds of Beckley Park, built on the site where King Alfred's castle stood. Even today, a visit to the house—an Elizabethan hunting lodge set between two moats—is like returning to another time in history," says Mario Buatta. ABOVE RIGHT AND RIGHT: Beckley's [illegible] also evoking an earlier age, is Mr. Buatta's favorite garden. A proposed highway threatens its tranquil setting. "They're fighting that," he says. "It's very special."

*continued on page 304*



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An English Pilgrimage
*continued from page 304*

Georgian table, and a painting of a dog, for his collection.

But a papier-mâché table like the one he admired so much at Dyrham Park never turned up. Then, months later, when he was poking around an antiques shop in California, there it was—the very table he had seen months earlier in England. As Mr. Buatta bought it, the shop owner smiled, for he was Gep Durenberger, the tour organizer. How eccentric, they both must have thought, how quirky and bountiful life is. Like English country houses.□

—*Louise Bernikow*



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"A relaxed, easy feeling" attracts Mario Buatta to Haseley Court, where "every chair says 'Come sit on me.'" A single fabric unifies the décor of a guest bedroom (above), while in a sitting room (top), 17th-century engravings of English country houses add a historic note


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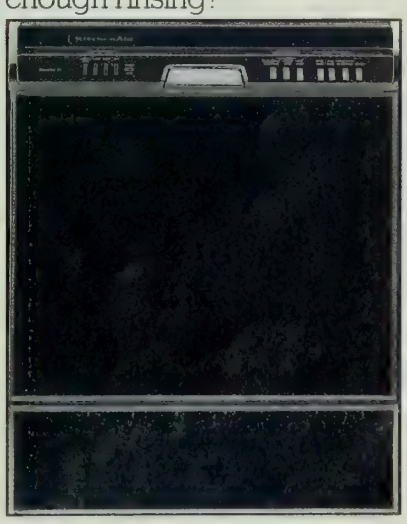


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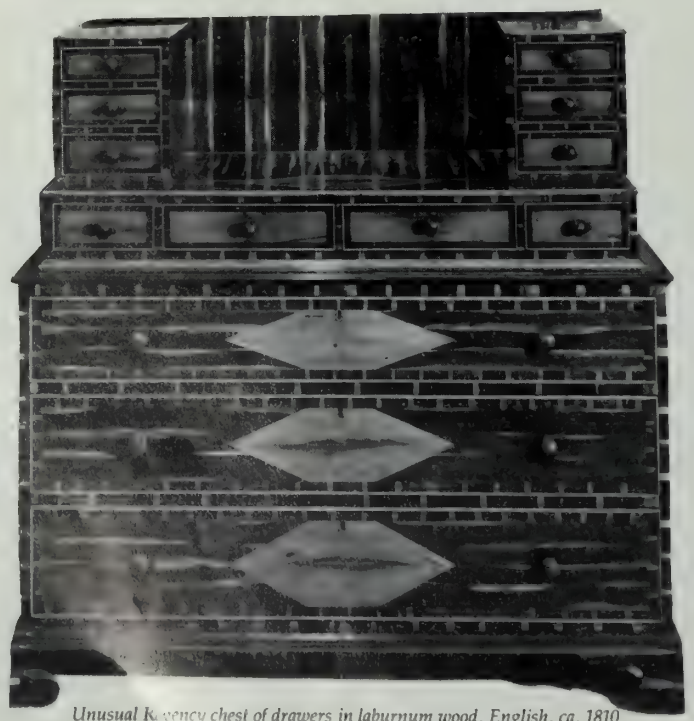
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# HOMES OF DISTINCTION

R·H
Round Hill

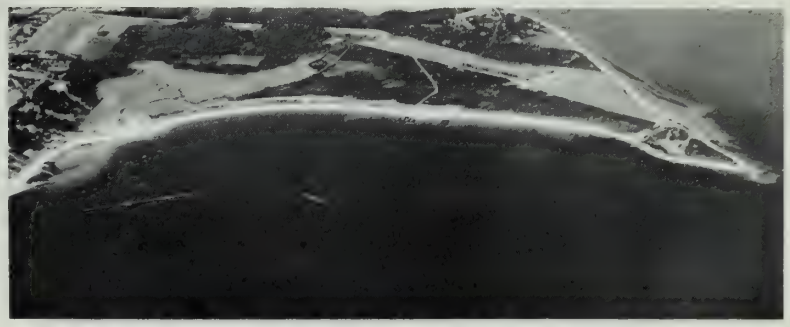
Once the exclusive summer estate of Colonel Edward R. Green, Round Hill, in South Dartmouth, Massachusetts, is being meticulously developed for the benefit and enjoyment of a special few. Less than 15 of Round Hill's 231 acres will be built upon — the remaining 216 acres of unspoiled woodlands, meadows and shore will remain forever wild.

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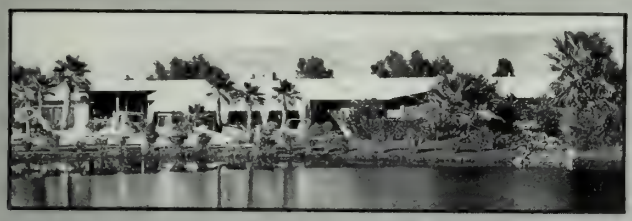
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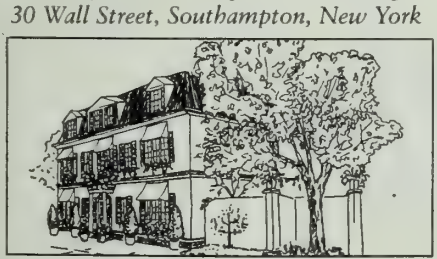
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**A listing of the designers featured in this issue**

Pages 128–135:
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France, *33-1-887-8689*

Pages 210–215:
**Anne Peto**
11 Rutland Gates, London SW7
England, *44-1-225-1262*

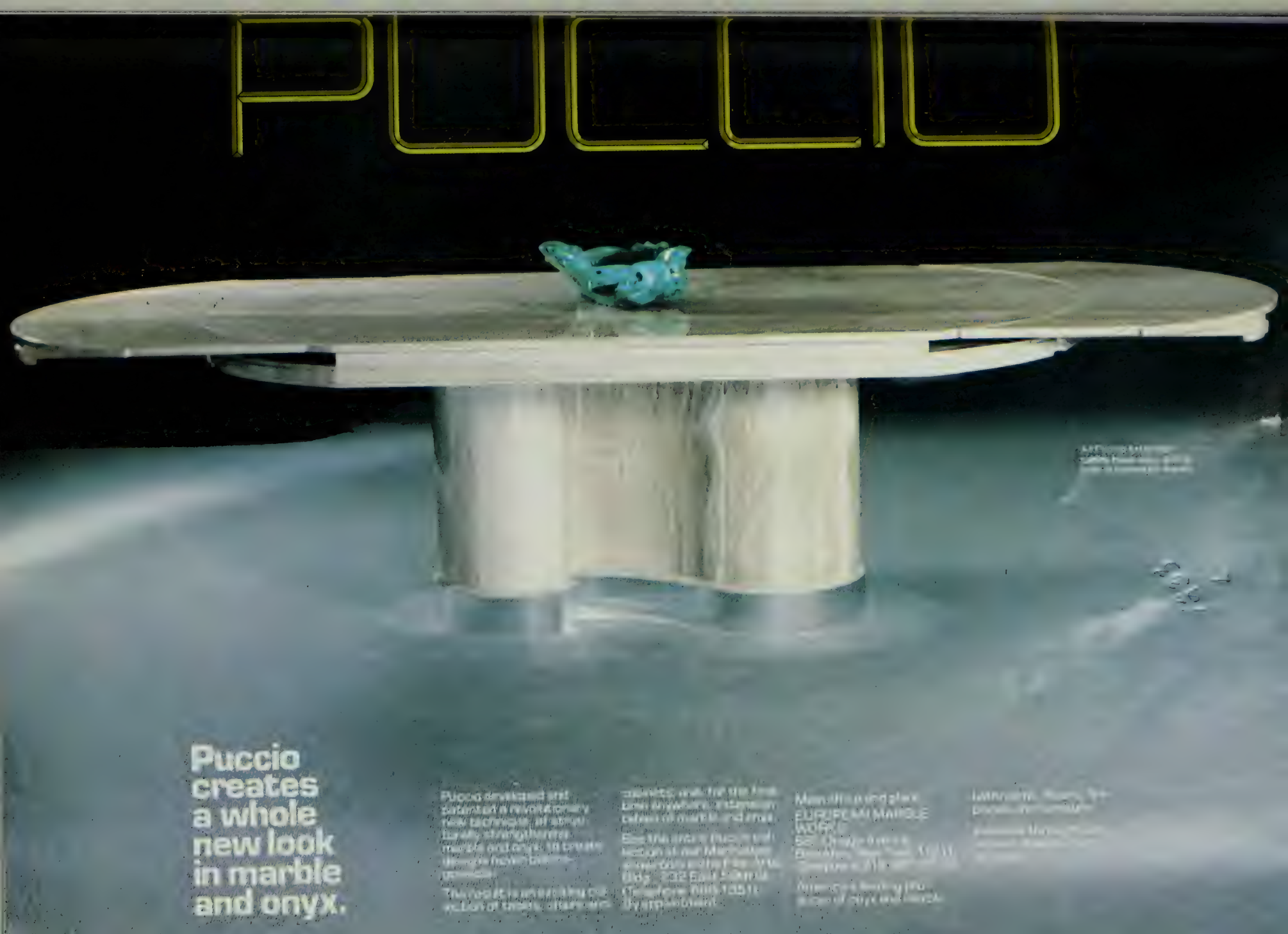
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